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*A guide to*

**The Pattadakal Temples**

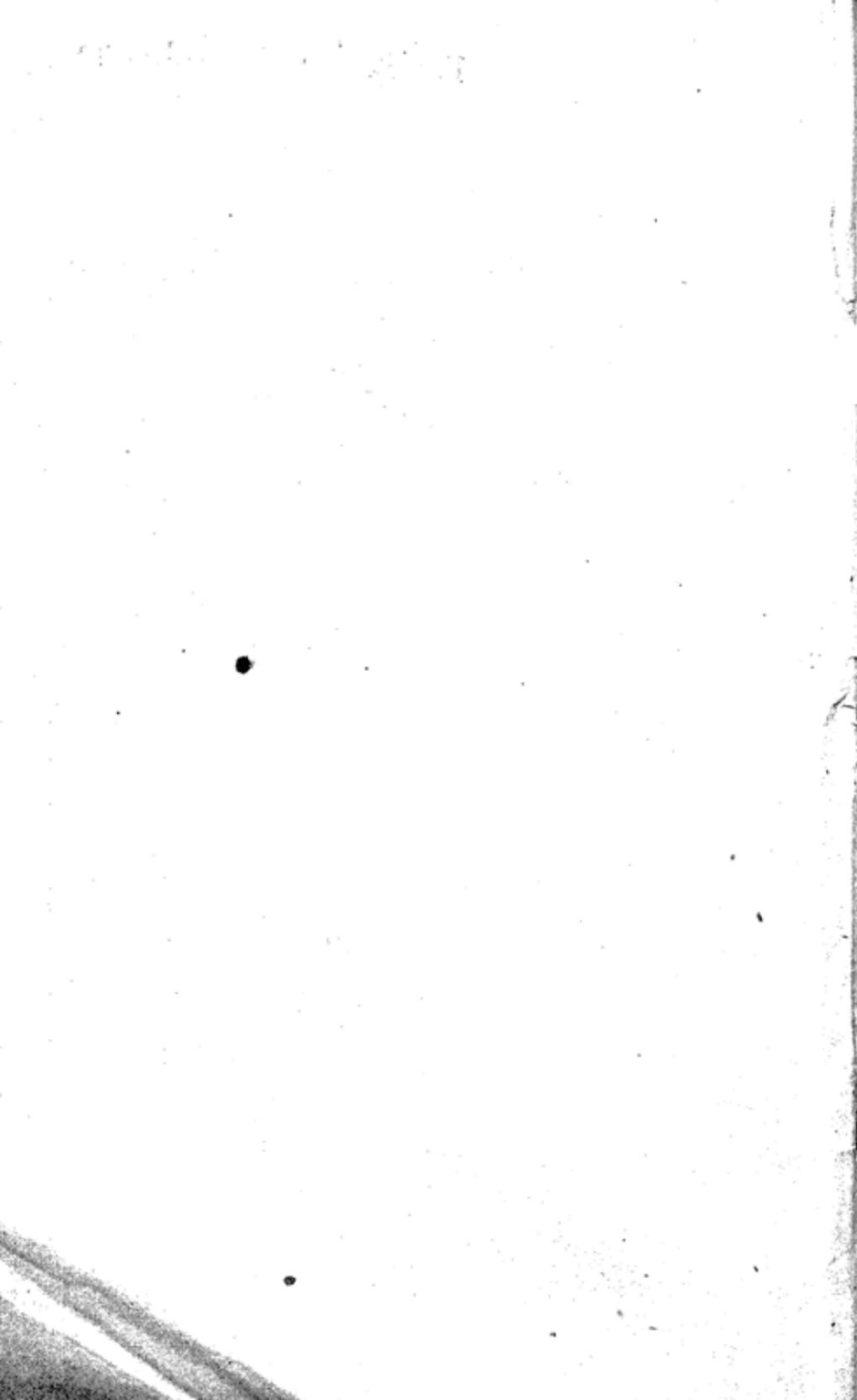
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A GUIDE TO  
THE PATTADAKAL TEMPLES

36615

A. M. ANNIGERI, M.A.,

Curator of the Museum,  
Kannada Research Institute,  
DHARWAR.

With a Foreword

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**Frontispiece:**

An amorous couple, Virūpāksha temple.

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## FOREWORD

I have pleasure in writing a Foreword to the book 'A Guide to the Paṭṭadakal Temples', which I hope, those interested in knowing the monuments and sculptures of North Karnatak will find useful. It refers to Paṭṭadakal which contains ten temples and a good number of interesting sculptures. Most of these temples were built during the times of the early Chalukya kings, Vijayāditya and Vikramāditya II. They stand on the left bank of the river Malaprabhā, at the spot sanctified by the river where it takes a northward course. Here the two sister-queens of the Chalukya king Vikramāditya II (733-4-744 A. D.) viz., Lōkamahādēvi and Trailōkyamahādēvi, erected two temples to commemorate the victory of their husband over Kāñchi, the capital of the Pallavas, thrice. The temples are known now by the names of Virūpāksha and Mallikārjuna, respectively.

Paṭṭadakal was the place where the early Chalukya kings of Bādāmi were anointed. It is the meeting-place of North and South Indian architectural styles, as can be seen from the temples of the place. There is also an eighth century Sanskrit inscription at Paṭṭadakal written in both Nāgari and the South Indian scripts, which may prove interesting to visitors from North as well as from South India.

Noted architects like Gūṇḍa, Sarvasiddhi Āchāri and Rēvaḍi Ovajja built these temples, and sculptors such as Cheingamma, Baladēva and Śrī Bādi embellished them with their beautiful sculptures. The fact that Jñānaśivāchārya from a principality north of the Ganges had come and resided at Paṭṭadakal reveals the amount of cultural contact that had been established between Karnatak and North India.

Shri A. M. Annigeri, M. A., Curator of the Museum of the Institute, has prepared this Guide for the use of

the English readers in addition to his book on the subject in Kannada already published. I believe the Guide will create more interest in understanding the history and art of North Karnatak, particularly regarding the remains at Pattadakal.

Kannada Research Institute,  
Dharwar,  
18th April, 1961.

**B. A. SALETORE**  
*Director.*

## PREFACE

Though North Karnatak abounds in places of historical, art and architectural monuments and spots of scenic beauty there is a dearth of Guide books introducing them to the visitors. *Hampi Ruins*, *A Visit to Bijapur*, *Bijapur* and *A Guide to Badami* are the only Guides in English that describe the monuments of the places in this region. The Department of Archaeology, Mysore State, has published guide books on Bēlūr, Serīngapāṭam, Sōmanāṭhpur, Taḷkāḍ and other places that are situated in South Karnatak. There is also a publication entitled "Mysore State—Tourist Paradise" issued by the Tourist Division of the Government of Mysore that helps the tourists to know of some outstanding places of importance in the New Mysore State or Karnatak.

The Kannada Research Institute has chalked out a plan to publish Guide books on places of historical, artistic and architectural importance in order to meet the need of such guides, and to help the tourists, specially those interested in understanding the past glory of North Karnatak. As a result of this project, this Guide to the Pattadakal Temples is published. It describes these treasure houses of the early Chalukyan and Rāshtrakūṭa art and architecture built during the seventh, the eighth and the ninth centuries A. D. The book includes descriptions of sculptures, temples, and inscriptions at Pattadakal narrated in their historical and cultural perspective.

I express my gratitude to all the scholars who have described the monuments at Pattadakal, and whose writings have helped me in the preparation of this Guide. I shall feel my efforts amply rewarded if visitors could flock round the ancient cultural relics of Pattadakal in increasing numbers, and be able to understand and appreciate them better with the help of this book.

I am greatly indebted to Dr. B. A. Saletore, M.A., Ph.D. (Lond.) D.Phil. (Giessen), Director of the Kannada Research Institute, for his encouragement in the preparation of this Guide; and I thank Shri K. S. Upadhye, Photographer-Artist of the Institute in taking the photographs illustrated in this book.

Kannada Research Institute,  
Dharwar,  
18th April, 1961.

A. M. ANNIGERI

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# A GUIDE TO THE PATTADAKAL TEMPLES

## I. GENERAL

### Introductory:

Pattadakal is a small village in the Badami Taluk of the Bijapur district included in the New Mysore State or Karnatak. Some 1,100 souls inhabit the place. There are nearly 25 stone inscriptions, 10 temples—both big and small and more than a hundred sculptures in the village. Every student of the history of Karnatak knows that the existing remains are a testimony to the fact that it was a flourishing city during the times of the Chalukyas of Badāmi (circa 500-757 A.D.).

Pattadakal situated in  $17^{\circ} 57'$  in North Latitude and  $75^{\circ} 52'$  in East Longitude stands on the left bank of the river Malaprabhā. This river which flows here northwards has added grace and sanctity to the village. Owing to this reason only, nine out of the ten existing temples are built at this place by the side of the river. People fervently believe that the spots where the rivers flow northwards are quite sacred. The reasons for this are not far to seek. Rivers in North India like the Sindhu, the Ganges, the Yamunā and the Brahmaputrā originate from the Himālayan ranges and empty themselves either in the Arabian Sea or the Bay of Bengal. The South Indian rivers that take their origin in the Western and Eastern Ghats flow either to the east or to the west and join the Arabian Sea or the Bay of Bengal. As rivers flowing northwards are rare and North India is considered to be quite holy, being the abode of gods, such of the rivers or the spots where the river takes a northward course are taken to be quite sacred. At such holy spots Indians have built temples, installed images of gods in them and worshipped them. As already observed Pattadakal enjoys the privilege of standing on such a spot. Similar reason can be assigned to some of the

temples at Aiho $\bar{e}$ , Kolhāpur and other towns. It was customary with our forefathers to enshrine the linga of Uttarēśvara in such spots by erecting temples. That is why most of the temples at Paṭṭadakal stand on the area where the Malaprabhā flows northwards.

### **Sanctity of Paṭṭadakal**

A look at the temples and the several *lingas* standing or lying here and there at the village of Paṭṭadakal, impress upon the visitors that it was a great centre of Śiva worship in olden days. Literary and epigraphical sources support this conjecture. A few inscriptions at Pattadakal and two Kannada works viz., *Śiṅgirāja-purāṇa* and *Hammīrakāvya* describe Kisuvolal or Paṭṭadakal-Kisuvolal as the place of coronation of kings of royal families such as the Chalukyas, Nandas, Mauryas and the Kadarības. An interesting episode is narrated in *Śiṅgirāja-purāṇa* (A.D. 1500) and *Hammīra Kāvya* (circa A.D. 1540) where a Chalukya king by name Manurāja or Animishadēva is said to have received a Śivalinga from the mouth of Nandi (bull) at Vasantapura (modern Basāpura) near Paṭṭadakal. Animishadēva is stated to have taken a vow not to drink or eat anything before he could see a Śivalinga every day. God was pleased to grant him his desire when he (Animishadēva) was suffering from a great thirst at Vasantapura. The inscribed slab of A.D. 1162 standing in the temple of Vijayēśvara (modern Saṅgamēśvara) mentions Kisuvolal as Kāśi of the south and considers Vijayēśvara as identical with Viśvēśvara (of Kāśi). These episodes add to the sanctity of Paṭṭadakal.

### **Name and Description of Paṭṭadakal**

It appears that Paṭṭadakal was the earlier name of the village since it finds mention in the Chronicle of the Greek traveller Ptolemy (about A.D. 150). This place is mentioned along with other places in the Bijapur district like Badāmi (Badamoī), Inđi etc. During the times of the Western Chalukyas of Badāmi, the Rāshtrakūṭas and

the later Chalukyas it was known as Kisuvōjal, the chief town of Kisukādu-70. An inscription of Sinda Chāmunda II dated A.D. 1162 standing in the Sangamēśvara temple at Paṭṭadakal describes that Kisuvōjal (literally, red town, same as *Rakṣapura*) was the precious jewel of Kisukādu which was the forehead of the Kuntala country. The same epigraph further narrates that the town was a pilgrimage centre and that it looked beautiful and charming with several gardens, ponds studded with flowers, the holy river Malaprabhā flowing closeby, fields rich with crops, paddy fields full of chirping cuckoos, *chakōras*, cranes and swans. There were temples of Brahma, Śiva and Vishnu. The temple of Kisuvōjal was, so to say, the splendid resort of riches.

### How to reach Paṭṭadakal

There are two roads that lead to Paṭṭadakal—one a well metalled road from the Badāmi Railway Station and the other from Badāmi via Banaśankari and Shivayōgamandir which is metalled only upto Shivayōgamandir the rest being merely a country track. A small brook on the second road renders the road difficult to cross, during the rainy season. The first road which is recently constructed *i.e.*, the one that goes via Kendūr, runs a distance of ten miles from the Badami Railway Station to Paṭṭadakal. The second road is about 12 miles. It is convenient to go to Paṭṭadakal via Badami Railway Station by public buses, tongas or by private cars. Taxis can be had on hire at Bagalkot, a railway station on the Hubli—Sholapur section of the Southern Railways which is only 20 miles from Badāmi, to reach Badāmi, Banaśankari, Mahākūta, Paṭṭadakal and Aihoṇe which are famous for their old rock-cut cave-temples, beautifully built up temples and nicely executed sculptures, plantain and betel-leaf gardens, perennial ponds and verdure. It is planned to link up Paṭṭadakal with Aihoṇe via Gudūr by constructing a bridge across the Malaprabhā just in the vicinity of Paṭṭadakal. When the bridge comes into

being it will be very convenient for the visitors to see all the three early Chalukyan towns viz., Badāmi, Aihole and Paṭṭadakal where stand massive temples, wonderful caves and splendid sculptures assignable to the period between 6th and 8th centuries A.D.

Visitors are advised to camp at Badāmi during the night as there is no convenience either of food or of accommodation at Paṭṭadakal. At Badāmi, there are well furnished Travellers' Bungalow and rest houses, a couple of rooms available on hire at Rs. 1·25 nP. per day to accommodate to the extent of 24 persons and a few hotels in the Hindu style.

### **Historical Importance of Paṭṭadakal**

Besides the reference to Paṭṭadakal made by Ptolemy (about A. D. 150) already mentioned, the village enjoys the privilege of being the secondary capital of the Chalukyas of Badāmi. The very facts that the coronation ceremony of the Chalukya kings used to take place at Paṭṭadakal, that the two queens of *Vikramāditya II* have erected temples of Lōkēśvara and Trailokēśvara and that king *Vijayāditya* built the temple of *Vijayēśvara* after his own name at Paṭṭadakal etc., prove beyond doubt that the town of Paṭṭadakal or Kisuvōjal, as it was also called, was the secondary capital of the Chalukyas of Badāmi. It was also called the capital town (*rājadhāni pāttanam* Paṭṭada Kisuvōjal) of Dēmaladēvi and son Āchidēva who was administering the place as *kumāravṛtti* in 12th century A.D. Dēmaladēvi and her son (*kumāra*) Āchidēva belonged to the royal family of the Sindas of Eraṁbarige.

Kisuvōjal (i.e., Paṭṭadakal) was one of the chief outposts of the pure Kannada speaking tract (*tirulgannada nādu*) as described in the Kannada work "Kavirājamārga" written during the time of the Rāshtrakūṭa emperor Nṛpatunga I (A.D. 815-877). According to the work the other important outposts of this tract were Okkunda (Belgaum district), Puligere (Dharwar district) and Kopana (Kopbal in the Raichur district).

✓ The natural environment such as the range of hills and the Malaprabhā river had favoured Paṭṭadakal as an ideal place for a secondary capital during the times of the Chalukyas so that the city could be defended easily against the attacks of the enemies.

The palaeolithic implements present in the bed of the Malaprabhā river and the megaliths at Bāchanagudda, most probably a suburb of Paṭṭadakal in olden days, testify to the fact that the area round about Paṭṭadakal was inhabited from times immemorial:

✓ The rich religious fervour of the early Chalukya kings and the abundant raw material i. e., sand-stone available in the nearby hills favoured the erection of famous temples at Paṭṭadakal. The place also enjoys the proud privilege of being the meeting ground of North Indian and South Indian architectural styles and cultural contacts. A scholar from a principality to the north of the Ganges who is known to have come and settled at Paṭṭadakal set up a trident-pillar (*triśūla-stambha*) which still can be seen in a house close to the north-east corner of the Virūpāksha temple. The temples of Gaṭaganātha, Kāśīviśvēśvara, Jainbulinga and Kādasiddhēśvara etc., built in the northern style of architecture i. e., with a vimāna or superstructure having vertical bands predominantly shown, are standing here, side by side, with the temples of Virūpāksha, Mallikārjuna and Saṅgamēśvara that have horizontal bands for their śikhara or vimāna. In other words the former group of temples resembles the Bhuvanēśvara type of temples while the other group of temples bears similarity to the temples of Kāñchi, Mahābalipuram and other places in South India. The Gupta and the Dravidian styles have received a happy blending at the hands of the builders of these early Chalukyan temples. The cultural impact on Paṭṭadakal and its contemporary early Chalukyan towns like Badāmi, Aihoṭe and Mahākūṭa was so much that these chief towns of cultural activity in Karnatak assimilated the good characteristics from North India and South India and evolved a style of their own in the fields of art and

architecture. The beautiful blending of the North and South Indian principles of architecture has resulted in the rich, ornate style nicknamed by some as the Hoysala style of architecture. It is not only in the field of architecture that this blending of the northern and southern styles can be seen. The genius of Karnatak assimilated both and evolved its own distinctive style in the fields of sculpture, music etc.

Pattadakal was the home of architects and artists. Architects like Gunda and Rēvadi Ovajja beautified the town of Pattadakal by constructing attractive temples there and noted sculptors such as Chengamma, Pullappan Nrimmāṇadēva, Baladēvayya, Dēva-ārya and others embellished the temples by their fine sculptures. Achalan who was proficient in dramaturgy and the temple girl (*dēvadāsi*) Chalabbe enhanced the artistic grace of the town.

Here, an attempt is made to describe the past glory and splendour of Pattadakal that was a renowned centre of Shaivism, a vigorous workshop of architects and sculptors accomplished in the North as well as South Indian architectural and plastic art styles, and the coronation place of the Chalukyas of Badāmi. Before switching on to the description of the temples, it is in the fitness of things to acquaint ourselves with the great personalities of the early Chalukya dynasty who were the real builders of the glory of Pattadakal.

### The Chalukyas of Badāmi

Jayasimha was the progenitor of the early western Chalukya lineage. In the opinion of some historians, he was administering a principality in the neighbourhood of Ajanta and, according to some, he was ruling somewhere round about the Bijapur district. He is credited to have defeated Indra, son of the early Rāshtrakūṭa king Kṛṣṇa. His son was Rañarāga. Rañarāga's son was Pulikēsi I who wrested Badāmi, most probably, from the Kadambas and built an invincible fort on the north hill at Badāmi in

A.D. 543. He performed the horse-sacrifice and donated the gift of *hiranyagarbha*. Pulikēsi I was succeeded to the throne by his son Kirtivarma I who defeated the Mauryas of Koikan, Nalas and the Kadarības. It was during this king's 12th regnal year i.e., 578 A.D. that his younger brother Maṅgalēśa excavated the splendid Cave III at Badāmi. Since Kirtivarma I's son was a minor at his father's death Maṅgalēśa ascended the throne. Maṅgalēśa was a powerful warrior. He had conquered the Rēvati island and also had defeated Budhavarma, son of the Kalachurya king Saṅkaragana. He made a gift of the wealth he had gained in the battle to god Makutēśvara of Mahākūta. The stone-pillar set up by him at Mahākūta is now displayed in the Archaeological Museum at Bijapur. He got excavated the famous Cave III dedicated to Vishṇu at Badāmi in 578 A.D. as already noted above. This cave is a marvel in the art and architecture of Karnatak. Art critics in India and abroad have lavishly praised this work in stone for its artistic grandeur and the genius of its sculptors and architects. Pulikēsi II, son of Kirtivarma I succeeded to the Chalukya throne after his uncle Maṅgalēśa by putting an end to the attempts made by Maṅgalēśa to crown his own son after him. Pulikēsi II was a luminous star in the firmament of the Chalukya dynasty. Ravikīrti, a court poet of Pulikēsi II has lavishly eulogized the exploits of Pulikēsi II in his inscription built in the Mēguṭi temple at Aihole. Pulikēsi II bore the title Satyāśraya (i.e., an abode of truth) which was subsequently borne by the successive rulers of the Chalukya dynasty. The defeat of Harshavarddhana of Kanōj at the hands of Pulikēsi II on the bank of the river Narmmadā raised the prestige of Pulikēsi II. The latter began to address himself, after this event, as the lord of the whole of Uttarāpatha (*śakalottarāpathēśvara*) i.e., North India. The exploits of Pulikēsi II include the capture of Banavāsi the capital of the early Kadarības, the subjugation of the Ālupas ruling in the west coast, the quelling of the Mauryas through Chaṇḍadaṇḍa, the punishment of the kings of Lāla (West

Gujarat), Mālava and Gūrjara, the formation of the island of Rēvā near the Vindhya as his secondary capital bringing into obedience the kings of Kōsala and Kaliṅga, the occupation of the invincible fort of Pishṭhapura (modern Pīthāpuram) and the driving away of the Pallavas for shelter into the city walls of Kañchi etc. He established his younger brother Kubja-Viṣṇuvardhana to administer Veṅgimandala newly conquered by him. The descendants of this Viṣṇuvardhana ruled over that part of the country for over 300 years till the last ruling member of the dynasty was merged with the Chōlas by bonds of marriage. It was during the times of Pulikēsi II that king Khusrū II of Iran had deputed his embassy to the Chalukyan court which Pulikēsi II reciprocated by sending his own embassy to the court of Khusrū II in A.D. 626. A painting in Cave I at Ajanta is rightly surmised as the scene of Pulikēsi II receiving the embassy from Iran. Hiuen Tsiang (A.D. 641), the Buddhist traveller from China who sojourned in Pulikēsi II's kingdom has vividly described the manners and customs of the people and the country of Pulikēsi II.

Pulikēsi II's kingdom included three Mahārāshtrakas.

Vikramāditya I ascended the throne after the death of his father Pulikēsi II. He established stability to the Chalukya rule by defeating the Pallavas and conquered the Pāṇḍya, Chōla, Kēraḷa and Kaṭabhra kings. He invaded Kāñchi, the capital of the Pallavas. Vinayāditya, son of Vikramāditya I also defeated the Pallavas and received gifts from the rulers of Kavēra, Pārasika and Ceylon. During his invasion of North India he wrested from the kings there *pālidhvaja* and emblems of Gaṅgā and Yamunā. Vinayāditya was succeeded by his son Vijayāditya. He had participated in the invasion of North India by his father. He continued the raids on the Pallava territory commenced by his grand-father Vikramāditya I. Stone inscriptions of the king can be noticed at Aihoḷe and other places. Vikramāditya II, son and successor of Vijayāditya ruled from A.D. 733-744. He is intimately connected

with beautifying the city of Paṭṭadakal. During his reign alone were built the magnificent temples of Lōkēśvara (the present Virūpāksha) and Trailōkēśvara (now called Mallikārjuna) by his two wives Lōkamāhādēvi and Trailōkamahādēvi to commemorate the victory of their husband Vikramāditya II, thrice over Kāñchi. A glance at these temples will convince the visitors of the fine architectural and sculptural wealth of the Chalukyas—their builders, and their sound financial position. History reveals that Vikramāditya II set up a pillar of victory on the shores of the southern ocean by subduing the kings to the south of his empire.

The history of Paṭṭadakal is intimately interwoven with the name and fame of Vikramāditya II. After his demise Kīrtivarma-II ascended the Chalukya throne. Kīrtivarma II had proved his mettle by participating in the wars raised by his father against the Pallavas. While he was thus engaged in wars with the Pallavas, Dantivarma the progenitor of the Rāshṭrakūṭa dynasty caught hold of the opportunity and captured the Chalukya throne. Thus the mighty early Chalukya rule, that held sway over the Deccan for nearly 200 years from about 550 to 757 A.D. came to an end.

After the fall of the Chalukyas of Badāmi Paṭṭadakal was associated with the name of the Rāshṭrakūṭa king Kaliballaha i. e. Indra (A.D. 782—84) whose inscription is met with in the northern porch of the Virūpāksha temple of the place. Besides this, scholars are of the opinion that the old Jain temple at Paṭṭadakal was built during the times of Amoghavarsha I or Kṛṣṇa I, both of the Rāshṭrakūṭa dynasty. This is a mere conjecture based upon literary, architectural, religious and historical grounds though there is no proof regarding this assignment.

A later inscription from Paṭṭadakal now preserved in the Archaeological Museum at Bijapur reveals that the Chālukya king Bhuvanaikamalla granted in A.D. 1070 twelve *mattar* of land to god Mūlasthānadeva of Kisuvolal,

the foremost town where the coronation ceremony of kings used to take place. Another inscription of the time of the Sindas of Erambarige (modern Yelburgi) dated A.D. 1162 referring to Dēmaladēvi, wife of the Sinda chief Chāmuṇḍa II and her son Āchugi states that they enjoyed the administration of Paṭṭada-Kisuvoṭal (i.e. Pattadakal) as *kumāravṛtti* (property given for the management and maintenance of a prince). Dēmaladēvi is said to have made a gift of 300 *mattar* of land to god Vijayēśvara of Kisuvōṭal that was the Kāśi of the south. It is described in the inscription that god Vijayēśvara was similar to god Viśvēśvara (evidently of Kāśi) in importance.

Since it is the early Chalukyas who were intimately connected with the building of the town of Pattadakal the achievements of the kings of that dynasty is narrated here in detail, while just a passing reference is made to the rulers of other dynasties who also participated in developing the town of Paṭṭadakal.

There stand to-day ten old temples that attract the visitors to the place. The rest of the temples, both big and small, seem to have been razed to the ground partly due to the effects of nature and partly by the vandalism of the ignorant villagers. The ten temples referred to above are dedicated to gods Pāpanātha, Virūpāksha, Mallikārjuna, Kāśiviśvēśvara, Saṅgamēśvara, Chandraśēkhara, Jaṁbulinga, Gaṭagānātha, Kāḍasiddhēśvara and to a Jina (Plate I). All these temples except the last one can be met in the order stated above on the left bank of the river as one goes from the south to the north. The Jain temple stands about one and a half furlongs away from the village of Paṭṭadakal by the side of the Badāmi-Pattadakal road.

Each of these temples is described in detail in the following pages.

## II. TEMPLES AND SCULPTURES

### 1. VIRŪPĀKSHA TEMPLE

Among all the temples at Paṭṭadakal the temple of Virūpāksha (Plate II) is the best. It stands close to the village Chāvadi and greets the visitors at the entrance into the village. It faces east. It looks more beautiful in the golden glow of the sunset. This temple was originally called the Lōkēśvara temple as can be known from inscriptions. The god of the temple is named after its installer Lōkamahādēvi, queen of Chalukya Vikramāditya II. She was a Haihaya princess. She erected this temple of Virūpāksha to commemorate the victory of her husband Vikramāditya II over Kāñchi thrice. An inscription in the eastern porch near the river testifies to this. Architect Guṇḍa, surnamed Anivāritāchāri and Tribhuvanāchāri built this temple with the help of other architects and sculptors such as Sarvasiddhi Āchāri, Baladēva, Chengamma and Pullappan etc. The temple was erected in imitation of the Rājasimhēśvara temple at Kāñchi which must have made a deep impression on the mind of Vikramāditya II when he had been to Kāñchi as a conqueror. As a mark of his visit to the town and his admiration and respect for god Rājasimhēśvara (now called Kailāsanātha) Vikramāditya II made a gift to the god and had an inscription carved in the temple to commemorate the event. This speaks of the magnanimity of Vikramāditya II.

This temple of Virūpāksha constructed in about A.D. 740 in the Dravidian style of architecture has a compound wall measuring 224 ft. east-west and 105 ft. north-south. It has an isolated Nandimanṭapa, three porches in the east, north and south, a big hall (50 ft. 8 ins.  $\times$  45 ft. 10 ins.), shrine (12 ft.  $\times$  12 ft.), two subsidiary shrines and a perambulatory passage about 4 ft. wide etc.

The pinnacle over the superstructure above the shrine resembles a coconut placed over a pot.

A few cells stand against the inner side of the compound wall of this temple. This sort of arrangement is in conformity with that of the Kailāsanātha temple at Kāñchi, but at Kāñchi the cells are very small. Most of these small shrines or cells at Paṭṭadakal have lost their images of gods in them.

### Plan of the temple

It is already stated that the temple of Virūpāksha was built after the pattern of the Rājasimhēśvara or Kailāsanātha temple at Kāñchi. This temple of Virūpāksha has stood as a model to the rock-cut Kailāsa temple at Ellora in the Aurangabad district. Rāshtrakūṭa Kṛṣṇa I, the famous excavator of the Kailāsanātha temple at Ellora took a fancy for the construction of the Virūpāksha temple. Henry Cousens who has made a comparative study of these two temples at Paṭṭadakal and Ellora opines that they have a similar plan, elevation and resemble closely each other even in the execution and arrangement of the sculptures. The sculptures of Rāvaṇa killing Jaṭāyu, Lakuṣīsa, Śiva seated in Kailāsa etc., are depicted on the south outer wall of the Virūpāksha temple at Paṭṭadakal as well as that of the Kailāsa temple at Ellora. But the Liṅgōdbhavamūrti depicted on the eastern wall of the Virūpāksha temple at Paṭṭadakal is carved on the south wall of the Kailāsa temple at Ellora. On the lines of building small cells along the inner side of the compound wall of the Virūpāksha temple at Paṭṭadakal small shrines are cut around the Kailāsa temple at Ellora. From this, it appears, that the Rāshtrakūṭa king Kṛṣṇa I should have employed the artists that had worked in building the Virūpāksha temple at Paṭṭadakal.

According to Percy Brown the temple of Virūpāksha shows a distinct advancement in the art of building temples. This temple is said to have improved upon the

short-comings found in the Pāpanātha temple of the same village viz., Paṭṭadakal. There is coherence in the construction of the shrine, antechamber and maṇṭapa (hall) in the Virūpāksha temple while no such harmony is observed in the case of erecting similar parts in the Pāpanātha temple. Even in the execution of the niches on the outer walls of the Virūpāksha temple we find a well thought out arrangement which is lacking in the case of the Pāpanātha temple. The niches in the latter temple are stereotyped and thus appear monotonous to the eye.

The Virūpāksha temple seems to have been built later, by a period of about 60 years, than that of the Pāpanātha temple, whose construction is assigned to circa A.D. 680. But the fact that sculptors like Cheigamma and Baladēva have worked in both these temples lessens the hiatus between the dates of construction of these two temples.

The compound of the Virūpāksha temple has two gates—one at the east and the other at the west. The Malaprabhā river flows just before the eastern gate. A porch standing on two heavy pillars and two pilasters lends an entrance into the compound from the east. There are two inscriptions carved on the pilasters of this porch.

### Nandimaṇṭapa (Nandi pavilion)

By proceeding a few steps further from the eastern gate one reaches the Nandi-maṇṭapa or hall where Śiva's vehicle namely the bull is seated. This hall stands on a basement of about 8 ft. high and measures 25 ft.×25 ft. Four big, round pillars and walls support the roof of this hall. The roof of the Nandi-maṇṭapa is flat and constructed in the Gupta style of architecture. Beautiful bas-reliefs of amorous couples, a Kinnara couple, lady holding a lotus in her left hand are some of the sculptures on the outer walls of this maṇṭapa. Special mention

may have to be made of Indrāṇī holding the elephant-staff in her left hand and of a lady conversing with a parrot perching on her right palm. A similar sculpture can be noticed in the bracket figures in the Channakēśava temple at Bēlūr (Mysore State) and elsewhere. Delineation of such interesting sculptures on walls of temples had been the fashion of the day. Inside the Nandi pavilion is a male music player who is playing upon a stringed musical instrument placed over the head of a male dwarf, standing by his side. Such a scene can also be noticed in a cave at Aurangabad.

A huge sculpture of Nandi (8 ft. 11 inches long, 6 ft. 7 inches high and about  $4\frac{1}{2}$  ft. broad) executed in black stone is installed in this pavilion.

### Eastern porch

The main structure of the Virūpāksha temple stands about 15 ft. to the west of the Nandi pavilion. At the entrance into the eastern porch of the main building is a pillar inscription on either side. The one on the proper left pillar records the confirmation of the gift previously granted by king Vijayāditya. The confirmation of the gift was made to Gandharvas by Lōkamahādēvi, queen of Vikramāditya (II) and daughter-in-law of Vijayāditya. The other inscription carved on the proper right pillar registers the gift of Nareyaṅgal—50 (now in Ron Taluk) to god Lōkēśvara set up by Lōkamahādēvi. On the adjacent faces of these two (pillar) inscriptions are executed two amorous couples (Frontis piece). These sculptures are roughly  $4\frac{1}{2}$  ft. high. The demeanour of their posture and embellishment are quite attractive. A life-size image of a door-keeper stands on either side, just a few feet to the west of these loving couples. The left Dvārapālaka who is three eyed has a trident-like ornament behind his head. Near these Dvārapālas two fat dwarfs viz., Padmanidhi and Saṅkhanidhi are seated in niches at the entrance into the hall of the temple. These deities were supposed to bring prosperity to the visitors as well as to

the builder and that was the reason why they were carved at the entrance. Similar representations of these images can be observed in the old Jain temple at Paṭṭadkal and in the Rāvalaphadi at Aihoḷe etc.

The image of Sūrya depicted in the ceiling of the eastern porch merits our attention. He stands barefooted in the chariot drawn by seven horses. He carries a lotus in each of his two hands. Two lady archers viz., Ushā and Pratyushā are issuing out arrows from their bow to dispel darkness. By the side of Sūrya are archers, garland bearers and Gandharvas hovering in air. The wheel of Sūrya's chariot that moves among clouds may particularly be noticed. A sculpture of Sūrya is similarly depicted in the rock-cut temple at Kailāsa at Ellora.

## Hall

The hall of the temple measures 50 ft. 8 inches north-south and 45 ft. 10 inches east-west. The roof of the hall is supported by 18 pillars that are 7 ft. 5 inches high and 2 ft. 5 inches  $\times$  2 ft. 5 inches in section. These pillars are monoliths without bases. Floral designs, episodes from the Rāmāyaṇa, Mahābhārata, Bhāgavata and other purāṇas and Pañchatantra and other works are depicted on the upper parts and at times, on all the four sides of the pillars.

The hall is covered with flat sand-stone slabs.

Sculptures of a coiled Nāga like the one in Cave I at Badāmi and Gajalakshmi seated on a lotus could be seen in the ceiling of the central nave of the hall. The other figure in the ceiling cannot be identified as it is badly obliterated.

The hall is divided, by four rows of pillars, into five bays. As already mentioned most of these pillars bear on their four faces flowery designs, the lion-face (śirṣhalāṭa or kīrtimukha) and a few interesting bas-reliefs dealing with some popular episodes from the Rāmāyaṇa.

and the Mahābhārata. Since a good number of bas-reliefs are carved on these pillars, only a select few of outstanding interest are given below. A notable feature of some of these bas-reliefs is that they contain label inscriptions in archaic Kannada characters of 8th century A.D. These inscriptions are useful in the work of correctly identifying the bas-reliefs carved on the pillars. Otherwise most of them would have remained obscure and fallen flat due to lack of proper means of identification.

### **Bas-reliefs on pillars**

The important bas-reliefs on the pillars are as under:—

**First left row; 1st pillar:** Ahalyā, Tilottamā, Indra and Vajra. On another face of the pillar Indra woos Ahalyā. These bas-reliefs are accompanied by label inscriptions.

Here is the scene of an elephant attacking a horse. The contour of the elephant and its ferocity are graphically depicted (Plate III).

**First left row; 3rd pillar:** Bhīshma lying on the bed of arrows (*śarapañjara*).

On another side is carved the scene of *gōgrahaṇa* i.e. lifting of the cattle by the Kauravas from Virāṭapura.

**First right row; 1st pillar:** Churning of the ocean. Gods and demons are churning the ocean in quest of nectar by standing on either side of the pillar. As a result of the churning precious objects such as Kāmadhēnu, a horse, Airāvata, Lakshmī etc., have come out of the ocean.

**First right row; 2nd pillar:** Fight for a boar between a hunter (who is Śiva in disguise) and Arjuna in penance. Śiva being pleased at Arjuna's valour presents his Pāśupatāstra (a kind of missile) to his devotee, Arjuna.

**First right row; 3rd pillar:** Scenes from the Rāmāyaṇa..  
Lakshmaṇa cuts off the nose of Surpaṇakhā who goes to her elder brother Rāvaṇa and complains to him about Lakshmaṇa's act.

Rāvaṇa and Marīcha. Abduction of Sītā by Rāvaṇa and Jatāyu's fight with Rāvaṇa.

**Second right row; 3rd pillar:** Sons of Sagāra leave the sacrificial horse in the hermitage of the sage Kapila.. Bhagiratha performs penance standing on only one leg for the descent of the Ganges, so that his fore-fathers might attain *mōksha*. The river Ganges falls from heaven and is held in the matted hair of Śiva. The sacrificial horse.....Janhu drinks the Ganges and lets her flow through his ear. For the reason of her being born of sage Janhu the Ganges is called Jānhavi.

The composition of these bas-reliefs is happily blended and vividly represented.

**Second right row; 4th pillar:** Kṛṣṇa puts an end to the demons viz., Kākāsura (a demon in the form of a crow), Śakaṭāsura (a devil in the form of a cart), lady demon Pūtanā, Yamaśārjuna (twin trees) and demon Kēśi in the form of a horse.

### Amorous couples

The 16 pilasters along the walls of the hall bear sculptures of loving couples at their lower portion. These pairs of lovers, roughly speaking, are between 3 ft. and  $4\frac{1}{2}$  ft. high. The sculptors who were well-versed in the art of carving episodes from the purāṇas were equally proficient in delineating scenes from the social life of their times. The amorous couples exhibit the dress, hair styles and ornaments of the days of the early Chalukyas which are bewitching to the eyes and helpful in understanding the social life of the people of those days.

Among the amorous couples can be noticed the exquisite sculptures of **Kāma** and **Rati** at the fourth pillar commencing from the left side of the hall. **Kāma** holds a sugar-cane in his left hand. A mythical crocodile is depicted on the flag-staff to denote that it is the sculpture of Makaradvaja *i.e.*, **Kāma**. The piece of cloth tied to the flag-staff is fluttering in the air. The male in the couple standing near the door of the hall is holding his consort who is terrified by a monkey. Another pilaster, nearby, portrays a lady whose loose braid of hair dangles like the trunk of an elephant. Another figure of a lady on the south wall is peeping into a mirror. Similar scenes from domestic life seems to have caught the fancy of the sculptors through the ages. Sculptures of ladies looking into the mirror are met with at Bēlūr, Bhuvanēśvara, Kuruvatti and other places. Lovers have embraced each other on another pilaster. The male wears a headgear that resembles the *pagoṭa* of a Maharastrian. He has tied his hair into a big knot at the back. The hair-tie of the beloved, to the front, looks like the hood of a serpent.

The hall is lighted by 12 perforated stone windows which are beautifully cut into different designs. The perambulatory passage round the shrine is like-wise lighted by six windows that bear interesting designs on them.

### Shrine

Saiva Dvārapālas flank the shrine door. The linga of Virūpāksha installed in the shrine is under worship. Another linga carved on the beam that separates the shrine from the antechamber is also worshipped by the villagers.

The shrine measures 12 ft.  $\times$  12 ft. The circumambulatory passage, nearly 4 ft. wide, is rarely made use of at present. The three niches on the outer walls of the main shrine do not contain any images in them.

Makaratōraṇas (*i.e.*, arches made by crocodiles) over the niches are well preserved and add grace to these niches.

In one of the two side shrines is now placed a nice sculpture of Mahishāsuramardini. These shrines are built in the Dravidian style of architecture.

### Southern porch

There are a few lively sculptures in the southern porch of Narasimha combatting with Hiranyakasipu, Śaiva door-keepers, and of Rāvaṇa lifting up the Kailāsa mountain where Siva and Pārvati are seated on the throne in happy conversation. The fight between Narasimha and Hiranyakasipu is graphically represented. The Śaiva Dvārapāla (Plate IV) stationed at the right side of the porch has the third eye on the forehead. The sculpture of this door-keeper is executed by Baladēva, son of Duggī-āchārya as can be known from an inscription incised on the pilaster against which it is standing. The sculpture has a smiling face and wide open eyes. It appears as though it stares at the looker. It is moderately ornamented. The very pose of its standing is pleasing. The sculptor of the image has so ingeniously carved it as if an actual man is leaning against the pilaster. It is so very life-like. This is one of the best pieces of sculptural art of the times of the Chalukyas of Badāmi.

A pillar in the same porch depicts a wrestling scene and another pillar portrays the puranic episode from the Rāmāyaṇa of Rāvaṇa lifting up the Kailāsa mountain (Plate V). Rāvana struggles to lift up the mountain when Siva and Pārvati are seated in pleasant conversation on the throne in the company of dwarfs (*gaṇas*) etc. The twist of Rāvana's body is so superbly done by the sculptor. The sculptor has purposely devised Rāvana's leg sink in the ground, in order to show the vigorous efforts of Rāvaṇa. At the shaking of the mountain the Śivaganas (dwarfs) and other animals and creatures inhabiting Kailāsa are running helter-skelter being.

greatly terrified. These animals and creatures include monkey, mongoose, squirrel, serpent, scorpion, hog, lion, deer etc. The dwarfs have lifted up blocks of stone over head to knock them against the enemy. One is reminded of similar scenes of Rāvaṇa lifting up the Kailāsa mountain sculptured in the rock-cut caves at Ellora and other places. Here Rāvaṇa with ten heads and twenty hands is exerting himself to carry the mountain Kailāsa to Lankā so that he could worship his tutelary deity Śiva in his own city.

### North porch

There are the sculptures of an eight-armed Śiva dancing on a demon (Apasmārapurusha), two amorous couples and the panel of Gajēndramōksha (liberation of the king of elephants) etc., in the Northern porch. Especially the composition of the latter scene merits our attention. The descent of Vishṇu riding on Garuda to the spot where the king of elephants (Gajēndra) was in the clutches of a crocodile is happily conceived by the sculptor. These sculptures are symmetrical and beautifully blended.

### Sculptures on the outer walls

The outer walls of the Virūpāksha temple bear exquisite pieces of sculptural art executed by the sculptors of the early Chalukyan times. These images are natural and life-like. The major sculptures of gods such as Śiva, Lingōdbhavamūrti, Lakuliśa, Naṭarāja, Vishṇu, Trivikrama etc., are allotted separate niches while episodes from the Purāṇas etc., cover the remaining space of the walls. These sculptures are displayed at a reasonable distance from each other and there is no overcrowding of designs and figures of animals that can be seen in the later Chālukya or Hoysala temples. There is a sort of restraint and likeness to life found in the works of these sculptors. The special features of these sculptures express their inner feelings.

As it is not possible to describe here all the sculptures present on the outer walls of the temple only a few important ones among them are noticed below. The objects described may be viewed while moving round the main structure of the temple in a clock-wise direction starting from the right eastern wall.

1. **Lingodbhavamūrti**—God Śiva is shown in the body of a liṅga. Brahmā and Viṣṇu are attempting to find out the root and top of Śivaliṅga. According to a puranic legend Brahmā goes hovering in the sky to reach the top of the liṅga and Viṣṇu digs the ground below the liṅga to trace its root. Both Viṣṇu and Brahmā return unsuccessful. This legend seems to have been construed to show the unfathomable greatness of the Liṅga. The story was current in the first half of the eighth century A.D. when this temple of Virūpāksha was constructed.

2. **Naṭarāja**—At the south-east corner, on the southern wall, is placed the sculpture of Naṭarāja *i.e.*, the king of dancers, in a niche (Plate VI). The god is dancing on Apasmārapurusha by planting his left leg on the back of the latter. One can observe the rapidly flowing serpent-like contour of the left part of Naṭarāja's body. This figure is proportionate and well balanced even while displaying the vigorous movements of the hands, leg, head and body of the deity. Deep engrossment is stamped on the face of Naṭarāja. This image of Naṭarāja in *tribhāṅga* pose holds its front two hands in the *abhaya* and *gajahasta* (hand resembling the trunk of an elephant) poses and the other two hands wield the drum (*damaru*) and the bull-staff (*nandi dhvaja*). Two necklaces, the stomach band (*udarabandha*), waist-band, armlets, wristlets and anklets decorate the person of Naṭarāja. The loosely tied lower garment covers the thighs. The right leg is raised to the utmost so as to counter-balance the bent, left leg. A dwarf playing upon the *ghaṭavāḍya* (pot) is seated to the right of Naṭarāja. Gandharva couples hovering in air are

approaching the deity with garlands in their hands evidently to garland him.

**3. Rāvaṇa's fight with Jaṭāyu**—Rāvaṇa fights with Jaṭāyu while he was going in his *pushpaka vimāna* (a chariot moving in air) with Sītā whom he had abducted. Rāvaṇa brandishes his sword against the bird Jaṭāyu.

Sarīprati who is standing in the upper compartment relates the whole incident to Rāma when he chances to pass that way.

**4. Siva**—This is a beautiful sculpture of Śiva with dishevelled hair. He holds in his upper two hands the trident and flag-staff while the right lower hand holds a snake and the left lower one is placed on the thigh. He has three eyes. The old Kannada inscription below the sculpture states that the image was executed by Chengamma (Plate VII).

This image is proportionately blended. The face as well as the eyes are suggestive of the divine grace and charm of the deity.

**5. Lakuliśa**—The sculpture of Lakuliśa with a staff in his hand is present at the south-west corner of the temple.

Just to its right on the west wall is another image of Lakuliśa. These sculptures of Lakuliśa along with the ones of the deity at Badāmi and Mahākūta suggest the popularity of the Lākuḷa cult in Pattadakal and in places round about.

**6. Vishṇu**—Vishṇu wears a lower garment that falls in folds upto his ankle. He has four hands. The upper two hands carry the wheel and conch while the lower right hand holds a fruit and the lower left one is placed on the waist.

**7. Siva**—The image of Śiva executed by Pullappan Nrīmmāṇadēva is placed in a niche at the north-west corner. The inscription carved above the image discloses the name of its sculptor.

8. *Siva*—*Siva* leaning against *Nandi* (his vehicle, the bull) is placed in a niche on the projected part of the north wall of the temple. He carries a drum in his right hand and the left hand holds the flag-staff.

This image is exquisitely chiselled. The divine grace is nicely depicted on the face of *Siva*. There is a force in the delineation of the fluttering of the flag. A sort of ease may be noticed in the standing posture of *Siva*.

9. *Ardhanārisvara*—This is a composite form of *Siva* and his consort *Pārvati*. The right hands which are of *Siva* hold the rosary of beads and the trident and one of the left hands that are of *Pārvati* holds a mirror and the other one is placed on the hip.

10. *Siva and Pārvati*—The panel of *Siva* and *Pārvati* standing accompanied by *Nandi* is placed at the north-east corner of the temple. The garland worn by *Siva* and the lower garment of *Pārvati* are finely delineated. The standing pose of *Pārvati* is attractive.

To the left of these sculptures is a window where a well perforated slab depicting two peacocks could be seen.

The window designs of the hall are varigated and give an attractive appearance.

A close observation of the sculptures on the outer walls of the *Virūpāksha* temple reveals that the sculptors who worked in preparing the images on the south wall were of a superior calibre than those that worked on the north wall even though, generally speaking, the sculptures on both the walls are of a high order.

On the inner side of the west compound wall is carved an image of *Gajāsurāntaka*. Here *Siva* kills the demon in the form of an elephant and holds aloft his hide.

The temple of *Virūpāksha*, like other temples of the same village, is built by placing one dressed up stone upon another without any cementing agent. The dressed part of the slab was built so as to cover the outer portion of the wall.

## Inscriptions

There are nearly 16 inscriptions in the Virūpāksha-temple. Among them only four are mentioned below:—

1. The right pillar in the eastern porch of the temple near the river records the victory of Vikramāditya II over Kañchi (modern Conjeevaram) thrice and the honour of *perjjerepu* made by Vikramāditya II to the architect of the Lōkēśvara temple belonging to (i.e., constructed by) Lōkamahādēvi.

The latter part of the inscription introduces Sarvasiddhi-āchāri described with various titles as the architect of the southern portion of the temple.

This is one of the inscriptions that has led us to surmise that Lōkamahādēvi, queen of Vikramāditya II got this temple of Lōkēśvara constructed to commemorate the three victories over Kāñchi by the Chalukya king Vikramāditya II. On the strength of this inscription it has been presumed that king Vikramāditya II brought with him some architects from the Pallava country, newly conquered by him, to carry out similar works of art and architecture in his own country also. Could architects Guṇḍa and Sarvasiddhi-āchāri appearing in the inscriptions of this temple be among them?

2. The left pilaster inscription in the same porch discloses that it was architect Guṇḍa, the actual builder of the Lōkēśvara temple who was felicitated by giving him the honour of *perjjerepu patta* by king Vikramāditya II. Guṇḍa bore the titles Anivāritāchāri and Tribhuvanāchāri as known from this inscription.
3. & 4. The two inscriptions—one incised on a pillar and the other below the sculpture of Padmanidhi in the eastern porch speak of Achalan, son of Dēvayya as very proficient in the art of dancing preached in Bharatāgama (i.e., according to the

tenets of Bharata, a noted authority on the art of dancing).

## 2. MALLIKĀRJUNA TEMPLE

The temple of Mallikārjuna (Plate VIII) stands about 10 feet to the left of the Virūpāksha temple. A small passage from the Virūpāksha temple leads to this temple. The temple can also be reached from behind the Saṅgamēśvara temple.

This temple, originally called the Trailōkēśvara temple, was constructed in about 740 A.D. by Trailōkyamahādēvi, younger sister of the crowned queen Lōkamahādēvi. Both these sisters who were born in the Haihaya dynasty had married Chalukya Vikramāditya II. Along with the construction of the Lōkēśvara temple by Lōkamahādēvi to commemorate the victories of her husband thrice over Kañchi, Trailōkyamahādēvi had also built the temple of Trailōkēśvara (modern Mallikārjuna) temple in memory of the same event. These two temples, standing side by side and built simultaneously, closely resemble each other in their plan, elevation and decoration. Almost the same type of sculptures, puranic episodes and amorous couples from social life seen in the Virūpāksha temple have been repeated in this temple. This temple also has three porches like the Virūpāksha temple. Even the positions of the sculptures in some cases are one and the same.

It may be said that the temples of Virūpāksha and Mallikārjuna conceived for the same purpose, stand as the outward manifestations of love the two sisters and co-wives Lōkamahādēvi and Trailōkamahādēvi bore towards their husband Vikramāditya II.

This temple which faces east measures 84 ft. from east to west and 56 ft. from north to south. There are three porches—the front to the east and the side ones to the south and the north—through which one has to enter the hall. The Department of Archaeology, Archaeological Survey of India has taken steps to cover up the entrance

into the southern porch by erecting supporting pillars as the porch was in a dilapidated condition.

The dome of the *vimāna* or superstructure of this temple is circular unlike that of the Virūpāksha temple which is square. Over it is the crowning member in the form of a cocoanut placed at the mouth of a round jar. The lower part of the *vimāna* has the Dravidian type of stepped pyramidal design.

Beyond a few yards, in front of the temple, the river Malaprabhā murmurs.

### Eastern Porch

On the right pillar of the eastern porch is depicted the figure of Narasiṁha killing Hiranyaśāpi. It appears from the inscriptions carved on the panel that Śrī Pergaḍe-mahārāja who was also called Tailamahādhīrāja had a sculpture prepared. Two nicely carved images of ladies are seen on the opposite pillar. One of them is playing upon a long, stringed instrument. The other lady who is dwarfish has held the instrument aloft. The hair styles of these ladies may be noted. The bigger lady holds a fly-whisk in her hand.

Two Śaiva Dvārapālas flank the door of the hall. Vishṇu riding on Garuda is depicted on the lintel of the door-frame of the hall. Even though there is this figure of Vishṇu on the door-frame it can be proved with the help of other evidences that the temple was dedicated to Śiva. The Chalukya kings though they were worshippers of Vishṇu venerated Brahma, Vishnu and Mahēśvara equally. That is why we find several forms of Śiva and Vishṇu represented in one and the same temple. The temples of Virūpāksha, Mallikārjuna etc., in Pattadakal, the temple of Jaribuliṅga at Badāmi and Kontagudi, etc., in Aihole may be cited as instances in point.

Swans below the Caves inside the porch, are shown as if carrying the structure over them to heaven. A lotus is carved at the centre of the ceiling of this porch.

## Hall

The hall measures 47 ft. in length and 39 ft. 4 inches in breadth. Its roof is supported by 18 pillars exactly as in the case of the Virūpāksha temple. The shafts of these pillars which have no bases are made of single blocks of stone. All the pillars are massive and rectangular. Bas-reliefs depicting episodes from the Rāmāyaṇa, Mahābhārata, Kirātārjuniya, Pañchatantra stories and some social scenes decorate the pillars. A study of the bas-reliefs will reveal the dress and ornaments, domestic life, religious trends of the early Chalukyan times and the level of attainment in the field of art, its appreciation and the wealth of the country.

Elephants over the pillars are shown as if holding up the architraves above them. The elephants and lions over the architraves carry the roof of the hall. Flying Gandharva couples are exquisitely depicted on the lower part of the architraves. There is the sculpture of Gajalakshmi in the first compartment of the ceiling of the central bay, and that of a Nāga with folded hands similar to the one in Cave I at Badāmi in the second compartment. On the other side of the open space are represented the dancing images of Śiva and Pārvati accompanied by Nandi. These sculptures are proportionate and symmetrical having good expressive faces.

A few of the interesting bas-reliefs carved on the pillars are described below. These pillars are numbered from their position commencing from the shrine.

**Right side; 1st row, 1st pillar:** On the architrave of this pillar is a beautiful Gandharva couple flying in air. The male and female carry a lotus in their hands. Below them are Śiva and Pārvati. The scene of a house where a lady pats a parrot comes next.

**Right side; 1st row, 2nd pillar:** There is the Gandharva couple at the capital. Below the couple are represented Śiva and Pārvati. Next to these figures is a

wrestling scene. A little below comes the nocturnal scene where husband and wife are seated on a sofa having a mosquito curtain. The inscription near the panel written in 8th century Kannada script suggests that the figures were sculptured by Śrī Bādi.

The exploits of Kṛṣṇa such as the holding up of the Gōvardhana mountain, the killing of the demons Kuvalayānanda (in the form of an elephant), Kēśi (in the form of a horse), Vṛshabhāsura (in the guise of a bull) and Kharāsura (in the garb of a donkey) are depicted on the other faces of the pillar.

Kṛṣṇa sports with the Gōpis.

**Right side; 1st row; 3rd pillar:** A beautiful Gandharva couple holding a lotus and fruits kept in a vase are moving in the air. Below them is the scene of Kṛṣṇa newly born. A Gandharva carries the child and places it on a mountain (**Plate IX**).

**Right side; 2nd row; 2nd pillar:** Sūrpaṇakhā complains before Rāvaṇa about her plight at the hands of Lakshmaṇa. Rāma hits at Marīcha with an arrow.

**Left side; 1st row; 2nd pillar:** Scene of a hermitage probably of sage Gautama. Monkeys are moving hither and thither. Bas-reliefs of Indra, Vajra, and Ahalyā are carved with label inscriptions.

**Left side; 2nd row; 1st pillar:** The Pañchatantra story of 'The Monkey and the Crocodile' popularly known as the *Śiṅsumāra Kathā* is represented here. It is also included in the Buddhist Jātakas. This popular story narrates how a cunning monkey paid a cunning crocodile in the same coin. From the representation of the story in this 8th century temple it can be surmised that the story was current in this part of the country at least during that period. This very fable is represented in the bas-reliefs at Balligāvi in the Shimogga district, (Mysore State), Borobudur in Java and other places.

**Left side; 2nd row; 2nd pillar:** The five Pāṇḍavas are counselling among themselves. Pāṇḍu is seated on a

sofa with Kunti and Mādri. The male figure sitting before Pañdu is struck with astonishment. Curious boys are peeping through the mosquito curtain.

**Left side; 2nd row; 3rd pillar:** Here is another Pañchatantra story *viz.*, 'The Monkey and the Wedge'. Since this story is depicted in the first half of 8th century A.D. it can be presumed that it had gained popularity in this part of the country by that period.

Amorous couples from social life are executed on the pilasters of the hall of this temple as in the case of the Virūpāksha temple. Only the important couples among them are noticed below:—

### North Wall:

1. A lover caresses his beloved by raising up her chin. He wears thick wristlets.

4. This seems to be a Bacchanalian scene. The male dressed like a warrior holds the drinking cup in his hand. He wears a head-gear that resembles the Mahārāshtrian *pagōta*. His drapery covers only the thigh. A chain adorns the waist of his beloved who has tied up her hair into a knot at the back of her head.

### South Wall:

The lovers have dressed their hair in a nice manner. They have embraced each other tightly. The male holds a drinking cup in his hand.

### Shrine:

The shrine is located, as usual, at the centre of the other end of the hall. A figure of an anthropoid Garuda is represented at the lintel as if flying in the sky holding the tail of a Naga in each of his two hands. This type of Garuda is carved on the door lintels of almost all the early Chalukya temples. Śiva and Pārvati are depicted in a miniature mantapa above the figure of Garuda. Nandi is also shown near Śiva. Some dancing sculptures

are present on the door-jambs. One of the two auspicious pots (*amṛta-kalaśas*) drawn below these dancing figures is incomplete.

Two Dvārapālas, proportionately executed, flank the shrine door. They hold in their hands the same instruments but in a dissimilar way. Both of them wear a well decorated crown.

A linga is installed in the shrine.

A big lotus is carved in the ceiling over the linga. A pair of pilasters divides the shrine from the antechamber. Sculptures of Śiva and Pārvati decorate the central panel of the ceiling.

Here also, there are two side shrines as in the Virūpāksha temple. Both these shrines do not contain any cult image in them.

A perambulatory passage, nearly 4 ft. wide, goes round the main shrine.

The puranic scene viz., the liberation of an elephant from a crocodile (*Gajendramōksha*) is represented on a pillar in the Northern porch. On the other side of this pillar is a couple belonging to a rich family. Opposite this couple is a pair which consists of a hero and his consort.

Some images decorate the outer wall of the Mallikārjuna temple. Only a few of them are noticed below:-

1. **Lakuliśa** is carved at the south-west corner, almost in the same position where he is seen in the Virūpāksha temple of the place. He stands, on a demon, holding a stick in his right hand and keeps the left hand on the hip. Gandharvas are hovering in the air, above him.

Lakuliśa is the twenty-eighth incarnation of Śiva.

3. **Gajasurāntaka-mūrti** (unfinished).

5. Śiva dancing. He has four hands and stands in an attractive pose. His left upper hand carries a

serpent while the right lower hand holds a bell. Gaja-lakshmi is carved above him.

#### 8. Harihara.

9. Siva with matted hair. The peculiar style in which Śiva has tied up his hair merits our attention.

As already stated there is a great similarity between the Mallikārjuna temple and the Virūpāksha temple previously described. Both temples have the same plan and elevation. Each of them has a big hall having 18 massive, rectangular pillars, puranic episodes and scenes from contemporary social life, three shrines, three porches, *pradakshināpatha* and the same Dravidian type of superstructure with some alteration in the formation of the domes. Even in the arrangement of sculptures a marked similarity can be noticed.

### 3. KĀŚĪVISVĒŚVARA TEMPLE

The temple of Kāśīvisvēśvara (Plate X) built with a northern type (*i.e.*, Nāgara) of *vimāna* stands at a distance of about 12 ft. to the north of the Mallikārjuna temple. It faces east. Outside, it measures 38 ft. 3 inches east-west and 23 ft. north-south. A separately built up Nandimāṇṭapa stands before the main part of the temple, in a dilapidated condition. Only the figure of Nandi and two pillars of the Nandi māṇṭapa now remain.

The temple is constructed out of dressed blocks of sand-stone. From the point of its architectural style the temple can be assigned to 8th century A.D.

The superstructure of the temple has no pinnacle. The corners of the *vimāna* are made up of belts having the chaitya-window and āmalaka designs alternately placed. That is, after placing a stone bearing a chaitya-window in a layer, the other layer above it ends with an āmalaka design and above the āmalaka again the chaitya-window decoration appears. This sort of alternate decoration seems to have been employed to break the monotony in the structure. The vertical bands on all the

four sides are replete with chaitya-windows. It may be noted that there is a difference between the delineation of the miniature chaitya-windows on the superstructure of the Kāśīviśvēśvara temple and on that of the Gaļaganātha temple.

A sculptured panel of Śiva dancing in the company of Pārvati is placed on the eastern face of the vimāna above the antechamber.

The temple has a small manṭapa measuring 17 ft. 8 inches in length and 11 ft. 2 inches in breadth. Miniature temples in the Dravidian style are cut on the east outer wall of the temple. We find here an attempt to include the Dravidian element in the Nāgara or North Indian style of architecture.

Garuḍa holding the tails of two Nāgas is sculptured on the lintel of the door of the antechamber. These Nāgas in anthropoid form have folded their hands in a bowing pose. Gaṅgā and Yamunā stand by the side of the Nāgas. The swans over the door-frame are shown as if carrying the structure over them to heaven. A Dvārapāla flanks the door of the antechamber on either side. These Dvārapālās are nearly 4 ft. high. The door-keeper stationed at the right side is three eyed and has the horn ornament behind his head. The door-keeper on the left has the matted hair tied into a knot. He holds a battle-axe in his left upper hand. Both these sculptures are richly decorated.

The temple is divided into two compartments viz., the hall (manṭapa), the ante-chamber (sukanāśi) and the shrine. Two pilasters separate the antechamber from the shrine. Sculptures of Ganapati holding a battle-axe and Varāha are some of the deities represented above the door-frame of the shrine.

A Linga executed in black stone is installed in the centre of the shrine.

A sculptured panel of Śiva, Pārvati and Nandi is placed in the centre of the ceiling of the hall. The child

carried in the arm of Pārvati appears to be Kārtikēya. The guardians of the eight quarters are shown round this panel. Four hybrid creatures (i.e., *Vyājis* that are half-lion and half-elephant etc.) have held aloft the central ceiling of the hall. As usual, swans and dwarfish garland carriers decorate the architraves of the hall.

Three out of the four pillars of the hall bear the pot design at their capitals. But the fourth one has a ribbed āmalaka at the capital. This recalls a similar decoration made on the pillars in Cave III at Badāmi.

Puranic episodes from the *Bhāgavata* and *Sivapurāṇas* are sculptured on the faces of these pillars. The important ones among them are as follows:—

**1st left pillar:** Rāvaṇa is lifting up mount Kailāsa where Śiva and Pārvati are seated in the company of Nandi and Gaṇas.

Śiva has clad himself in the hide of the demon in the form of an elephant (Gajāsura).

**2nd left pillar:** Here are depicted the several sports of Kṛṣṇa such as the stealing of butter from the pots of the Gōpis, the killing of Śakaṭāsura (demon in the form of a cart), Kākāsura (demon in the garb of a crow), Yamaṭārjuna (demon in the form of twin trees), Dhēnukāsura, Kēśi and the lady demon Pūtanā.

Sculptures of Trivikrama, Vishṇu reclining on serpent Sēsha and Kṛṣṇa holding up the mountain Gōvardhana (to guard cow-herds from the wrath of Indra) are also carved.

**1st right pillar:** Ardhanārīsvara (half Śiva and half Pārvati). Bas-reliefs of Gaṇapati and Nandi are carved by the side of Ardhanārīsvara.

**2nd right pillar:** The wedding scene of Śiva and Pārvati. Brahma, Vishṇu and others have attended the marriage.

Destruction of Tripurāsura by Śiva. Śiva riding a chariot is issuing out his trident from his bow, against the demon Tripurāsura shown in the form of towns. Ganapati and Pārvati are also there in the chariot. Brahma acts as the charioteer.

Nice sculptures of *Vyālis* ridden by human beings are represented at the lower part of the pilasters.

Sculptures of Ardhanārīśvara, Śiva (?) with matted hair etc., decorate the outer walls of the temple. Dwarfs carrying garlands over their shoulders hover at the upper part of the outer walls.

#### 4. SAṄGAMĒŚVARA TEMPLE.

The temple of Saṅgamēśvara stands at a distance of about 50 ft. to the north-east of the Kāśīviśvēśvara temple. This temple also faces east. It was originally dedicated to god Bijēśvara (or Vijayēśvara) as can be known from the inscriptions in the temple. The Chalukya king Vijayāditya built this temple and installed in it a Śivalinga called Vijayēśvara after himself. This king Vijayāditya ruled from 696 to 733 A.D.

Striking simplicity is the key-note of this temple. The massive walls and pillars of the temple which are suggestive of their cave origin are plain and simple. There are no ornamental bands of jewellery, floral designs, and bracket images as in the caves of Badāmi nor those pieces of sculptures of hybrid creatures, amorous couples and puranic episodes that are represented in the temples of Virūpāksha, Mallikārjuna and Kāśīviśvēśvara in the same village. The big sculptures intended to be carved on the outer walls of the Saṅgamēśvara temple are left unfinished perhaps due to some unforeseen political disturbances during the time of Vijayāditya.

The temple of Saṅgamēśvara is big. It consists of the main shrine, two subsidiary shrines, a perambulatory passage around the main shrine, and the hall. There is no antechamber and it is due to this that there is no pro-

jection for the vimāna to the front as in the case of the Galaganātha and other temples in the same village. The front and southern parts of the hall have gone down. A part of the southern hall is converted into a house and is used for residential purposes.

There are nine windows that admit light into the perambulatory passage. Each of these windows has a slab pierced into different geometrical patterns that give a pleasing appearance to the outer walls of the temple.

This Saṅgamēśvara temple is rectangular in plan. At present the steps on the north side of the hall lead into the hall.

The shrine now contains a broken Linga. No sculpture is found on the lintel of the door of the shrine. A Dvārapāla flanks either side of the shrine door. Near him is an inscription on the wall, in the 7th century Kannada characters and language. The inscription at the proper left refers to the village of Mugalī and god Vijayēśvara. The other inscription incised by the side of the right Dvārapāla seems to have been purposely erased.

The walls of the temple are thick and heavy. Unfinished images of Viṣṇu and Varāha can be seen on the north outer wall. The south outer wall also similarly exhibits an incomplete sculpture of Gajāsurāntaka while the west outer wall displays the unfinished sculptures of Śiva accompanied by Nandi, and of Śiva associated by Bhringi. As already expressed some unexpected political disaster might have caused these sculptures to remain incomplete. These sculptures are helpful in suggesting the tools used for carving them out and the stages through which they were to pass before they were given a finishing touch.

Exquisite dwarfs carved below the Caves of the outer walls are shown as if they are carrying the superstructure of the temple. A sort of fine black plaster covers the dwarfs. The free and artistic movements of the dwarfs and their expressive faces have enhanced their appearances.

These dwarfs, which are likely to be lost sight of, deserve particular attention of the visitors to the temple.

Twenty square pillars, about  $8\frac{1}{2}$  ft. high, support the roof of the hall of the temple. The pillars are monoliths with no bases for them.

### Inscriptions

There are in all six inscriptions in the temple. The one incised near the left Dvārapāla is already referred to above.

Four short inscriptions are incised on the pillars of the hall. One of them seems to say that Chalabbe, concubine of god Bijēśvara got prepared three pillars. It may also mean that Chalabbe should stand at this third pillar on the analogy of the mention '*Kāmbada Sūleyar nālvarggam*' occurring in an inscription from Nāgāvi. This inscription is dated in A.D. 1088.

The second inscription records that it is the pillar prepared by or belonging to Vidyāśiva.

The third inscription informs that Perggade Pole-yachchi granted 51 gold gadyāṇas to god Bijēśvara for the preparation of pillars. The fourth inscription states that a certain Manōmā(ma?)tibhōdamma of the Bhijēśvara temple got two pillars executed by the sculptor Pāka.

The inscribed slab standing in the hall belonging to Sinda Chāmuṇḍa II and dated in Śaka 1084 (1162 A.D.) is already referred to. It gives in a poetic style the history of the Sinda family of Erambarige (modern Yelburgi in the Raichur district). It is stated that when Chāmuṇḍa II was administering over Kisukādu-70 and Keļavadi-300 etc., as a vassal of the Chālukya king Nūrmmađi Taila (that is Taila III) his chief queen Dēmaladēvi and son Achidēva were enjoying the town of Paṭṭda-Kisuvojal as the latter's *kumāravṛtti* (an estate given by the king to his son to meet the son's personal needs). After describing the natural beauty of Pattadakal in lines 56 to 62 the inscription states that Dēmaladēvi and her son donated

300 *mattar* of land in Śaka 1084 (A.D. 1162) for the worship of god Vijayēśvara who was like god Viśvēśvara (of Kāsi) at Kisuvōjal that was the Kāsi of the south. It is also recorded that the donors were prompted to make the gift after convincing themselves that the gifts made by previous kings were not properly maintained.

### 5. CHANDRASĒKHARA TEMPLE

The temple of Chandraśēkhara which faces east stands about 15 ft. to the left of the Saṅgamēśvara temple. It has no superstructure over the shrine.

The temple measures 33 ft. 4 inches in length and 17 ft. 4 inches in breadth. It is divided into the shrine and an open hall. A linga is installed in the shrine.

One of the Dvārapālas flanking the door of the shrine is now preserved. A trident-like ornament is seen behind his head.

The architecture of the temple is plain. It has neither sculptures nor floral designs carved on its walls. It appears that in the niche on either side of the shrine, was installed an image. But no image is seen at present.

On architectural grounds the temple is assigned to circa 750 A.D.

### 6. GALAGANĀTHA TEMPLE

To the left of the Chandraśēkhara temple and a few yards away from it stands the temple of Galaganātha (Plate XI). It is an imposing building having a high superstructure built in the Nāgara or North Indian style. A marked difference between the *vimāna* of this temple and those of the Virūpāksha, Saṅgamēśvara and Mallikārjuna temples could be readily noticed. Vertical bands predominate in the case of the superstructure of this temple in contrast to the horizontal tiers that is the predominant feature in the Dravidian temples such as the Virūpāksha temple in the same place. There is the ribbed āmalaka occurring alternately with the window design at

the four corners of the *vimāna* of the temple. The finial in the shape of an auspicious jar with a coconut placed over it is kept on a big āmalaka in stone that appears to be composed of two pieces. A similar type of āmalaka can be noticed by the side of the Huchchīmalligūdi at Aihole.

The *vimāna* that stands over the shrine and the antechamber, has a dilapidated projection to the front.

A liṅga in black stone is installed in the shrine. The door of antechamber is well decorated with artistic designs. A sculpture of Natarāja is depicted on the door-lintel. Drummers are playing upon the drum by the deity's side. The sculptures on the lower part of the door-jambs are so mutilated that they do not admit of verification. One of the sculptures is canopied by an umbrella.

A big perambulatory passage covered by huge slanting slabs (each slab measuring about 8 ft.  $\times$   $1\frac{1}{2}$  ft.) runs round the shrine. There are three niches on the outer walls of the shrine but none of them contains an image.

As a part of the south wall of the temple has gone down it will be possible from the dilapidated part of the wall to observe the method of constructing the walls. The dressed up surface of the stones was laid to the front, one over the other, without any cementing agent between them.

The plinth about 40 ft. in length and 30 ft. in breadth before the door of the antechamber suggests that a hall was planned to be included for the temple. But we have no proof to say, in the present state of our knowledge, whether such a hall was ever raised over the plinth.

There is a blind porch at the southern wall of the temple. A beautiful sculpture of Śiva as *Andhakāsurāntaka* is placed at the porch. The deity has eight hands. He holds in his right hands, from the top downwards, a sword, second and third hands are in different poses

while the fourth one weilds a trident that has thrust into the body of the demon Andhakāsura. His left hands carry a shield, the trident, the third one exhibits a pose and the fourth hand is placed upon the thigh. His dishevelled hair is tied up by a garland of skulls. Another garland of human skulls passes over his body in the fashion of the sacred thread.

Lions are carved at the base of the pillars of this porch.

The temple by virtue of its position, majestic appearance and artistic designs has caught the fancy of visitors.

The temple of Gaļaganātha may be assigned to 8th century A.D. on architectural grounds.

### 7. JAṂBULIṄGA TEMPLE

The temple of Jaṁbuliṅga is located behind the Gaļaganātha temple. Only a small hall with no ceiling over it and shrine now constitute the Jaṁbulinga temple. The bigger hall before the temple seems to have been dilapidated. The superstructure of the temple resembles that of the Gaļaganātha temple bereft of the āmalaka and the finial. The temple has no circumambulatory passage.

The door-frame of the small maṇṭapa has well-cut flower designs and auspicious jars. The swans executed below the Caves over the door appear to be moving in air carrying the superstructure on their back. Five miniature temples, each containing Śivaliṅga, can be seen over the shrine door.

A miniature temple in the Dravidian style is carved at the centre of the door-lintel of the shrine.

A fine sculpture of Naṭarāja is placed on the eastern face of the vimāna over the shrine door. Here Naṭarāja is accompanied by Pārvati and Nandi.

Damaged sculptures of Śiva and Viṣhṇu are present on the south and north outer walls of the shrine. The sculpture on the west outer wall does not admit of identification since it is badly obliterated.

This temple which also faces east seems to have been erected along with the Galaganātha temple.

### 8. KĀDASIDDHĒŚVARA TEMPLE

The temple of Kādasiddhēśvara facing east stands a few yards to the north of the Galaganātha temple. It appears to have derived its present name from an ascetic who might have occupied the temple. In the absence of any epigraphical evidence it is difficult to be definite as to which deity the temple was originally dedicated. But due to the presence of Harihara on the west outer wall of the shrine it was probably dedicated to god Harihara. Or it may have had only a Śiva-liṅga, as the image of Śiva and Pārvati on the lintel would suggest. The latter seems to be more probable.

The temple consists of two parts *viz.*, the hall and the shrine. A Dvārapāla stands on either side of the door. Their images are mutilated in parts.

The hall has no roof.

Finely cut designs decorate the door of the shrine. Śiva and Pārvati are seated at the door-lintel. Śiva with four hands carries a serpent and a trident in his two hands. He has the third eye on the forehead and matted hair over head. Pārvati is shown to his left and Nandi is seated near him. Sculptures of Brahma and Vishṇu, both represented with four arms are carved respectively to the right and left of Śiva.

Images of Gaṅgā and Yamunā are at the bottom of the door jambs of the shrine. Sculptures of Śiva (?), Harihara and Ardhanārīśvara are carved respectively on the south, west and north outer walls of the shrine of this temple. The sculpture of Ardhanārīśvara is beautifully prepared but its face is damaged. It holds a lotus in its left hand and has kept its right hand on the head of Nandi.

The image of Harihara, that has four hands, carries the battle-axe and conch in its upper two hands. Its

right lower hand is placed on the waist and the left lower one seems to hold a piece of cloth.

The door-keepers at the door of the hall are obliterated.

### 9. PĀPANĀTHA TEMPLE

The temple of Pāpanātha or Pāpanāśa (Plate XII) as it is also called by the villagers is situated about 50 yards to the south of the Virūpāksha temple. It faces east. In front of the temple, just a few yards away from it, flows the river Malaprabhā.

The temple stands on a basement that is about 6 ft. high from the surrounding ground. This basement is solidly built of heavy blocks of stone.

The construction of this Pāpanātha temple is assigned to about 680 A.D. on architectural grounds by Percy Brown. He says that the temple retains the heaviness found in the cave-architecture at Badāmi and does not possess the architectural advancement discernible in the case of the Virūpāksha temple. He finds no concordance between the plan and elevation of the temple. The temple that is 90 ft. in length has proportionately a short superstructure. The unusually big antechamber or inner hall and the stereotyped niches without proper spacing between one another on the outer walls of the temple etc., have led Percy Brown to surmise that the art of temple building was in a formative stage at the time the Pāpanātha temple was constructed. But as expressed already, there does not seem to be about 60 years' difference in the construction of the temples of Pāpanātha and Virūpāksha since the same sculptors such as Baladēva and Chēngamma as known from inscriptions have worked in both the temples, and since architect Rēvadi Ovajja, disciple of Sarvasiddhi āchārya worked in the Pāpanātha temple. Hence the Virūpāksha temple appears to have been erected only within a period of 30 or 40 years from the date of the construction of the Pāpanātha temple. Scholars like Percy Brown, Henry Cousens and others

have observed that the temple of Pāpanātha was originally dedicated to Vishṇu or Sūrya and not to Śiva as seen at present. For this they advance the following reasons:—

- 1) The presence of the Sūrya image at the back of the west outer wall of the shrine.
- 2) The presence of Anantaśāyi Vishṇu on the ceiling of the Nandi manṭapa.
- 3) The south Dvārapāla of the shrine holds a plastered trident that is not natural to him.
- 4) The Nandi image is not in proper position and is placed in the hall at a later date than that of the construction of the temple.

I have discussed these points in my Kannada work “*Pattadakalla Gudigalu*” where I have tried to explain that the temple was, even originally, dedicated to Śiva. I do not consider it worth-while to repeat my arguments here once again. The interested reader may consult my Kannada book in this connection.

The temple consists of a porch, a hall, an antechamber or inner hall, a shrine, a circumambulatory passage and three blind porches. The porch, as usual, is located at the front part of the temple which faces east. There are two pillars and two pilasters in the porch.

A door-keeper flanks the door of the hall on the either side. The sculpture of the proper right Dvārapālaka which is badly mutilated, is executed by **Bala-dēvayya** as can be known from the inscription carved above it.

On the lintel of the door of the hall is seated Gajalakshmi under the *makaratōrana* (i.e., an arch formed by two crocodiles). Śiva and Pārvati accompanied by Nandi are seated above her.

The Nandimantapa (hall) has 16 fluted pillars. Their cushion shaped capitals resemble those in the caves at Badāmi. Small sculptures, about  $2\frac{1}{2}$  ft. high, are carved

on the shafts of these pillars. Similarly amorous couples are carved on the pilasters along the walls. Some of the interesting couples are noted below, taking them in a clockwise direction starting from the figure one (of the dial).

1. A lady has passed her right hand over the shoulders of her husband and has placed her left hand on the hip. She has dressed up her hair like the hood of a serpent. The male wears a crown on his head and a drapery covers his thighs.

8. The hero who holds a sword and shield in his hands and wears the Maharāstrian type of *pagōta* (head-gear) stands by the side of his consort. The shield in his hand is rectangular and appears to have been made of leather or steel plates. The sari worn by his consort has slipped down up to the knee.

11. The male plays upon a musical instrument by two fingers of his right hand. The instrument held by him resembles the *dilrubā* or *sārangi*. But here the musical instrument is being played upon by the finger and not by the bow.

12. A lady is playing upon a tambourine or *sitar* the lower part of which is placed upon the dwarf, near her.

13. A lady playing on a flute.

The image of the bull placed at the hall is well polished and richly ornamented.

Sculptured panels of Gajalakshmi, Nāga and Vishṇu reclining on Ananta and a lotus are carved on the ceiling of the central bay of the hall. The eight guardians of the quarters are represented by the side of Vishṇu. Beautiful carvings are seen on the architraves of this hall. Garland carriers are also depicted on the beams. Henry Cousens observes in his 'Chalukyan Architecture' as follows:—“The beams, between the ceiling panels of the larger hall, are most exquisitely carved and decorated in hanging arabesque, it being some of the richest work of its kind in western India”.

Anthropoid Garuḍa holding the tails of Nāgas is shown on the lintel of the door of the antechamber. Śaiva Dvārapālas guard the entrance. A trident or horn-like ornament decorates the hind part of the head of the right door-keeper. Both the door-keepers that are richly ornamented have three eyes.

In the ceiling of the antechamber or the inner hall are the sculptures of a Nāga, like the one in Cave I at Badāmi and of Naṭarāja. This Naṭarāja who has four hands wields the trident and serpent in the upper two hands and the lower two hands move freely in an artistic style. He is accompanied by his consort Pārvati.

At the lintel of the shrine door is an image of Gajalakshmi. Near the fly-whisk close to Gajalakshmi are seated Indra, Īśvara etc., holding their flag-staffs surmounted by the elephant, bull etc. Images of Śiva, Sūrya and Viṣṇu are placed in the niches on the south, west and north outer walls of the shrine, respectively. A perambulatory passage, about  $3\frac{1}{2}$  ft. broad, passes round the shrine.

On the basement wall of the front porch sculptures of two lions attacking an elephant and elephants fighting a lion are carved. A look at these sculptures will impress upon the visitor what an amount of diligent workmanship the sculptors have bestowed in executing even such minor sculptures.

A good number of sculptors decorate the outer walls of the temple. Among them only the interesting and important ones are mentioned below. These sculptures are numbered serially according to their position on the wall while moving round the temple from the north-east corner in an anti-clockwise direction.

### **North wall**

1. Arjuna performing penance by standing on one leg in a panel. He is shooting an arrow at the hog in another panel.
2. Śiva and Pārvati in the guise of hunters.

### West wall

16. The sculpture of **Gajāsurāntataka** is placed in the blind porch. Two artistically pierced stone windows are by the side of this deity.

### South wall

Several episodes from the Rāmāyaṇa are depicted in the form of bas-reliefs on the south wall. Most of the bas-reliefs are accompanied by label inscriptions in archaic Kannada characters of 7th–8th century A.D.

21. Nāṭarāja executed by Dēva-Ārya.
26. Daśaratha and Vaśishṭha.
27. Viśvāmitra takes with him Rāma and Lakshmaṇa to educate them.
28. Rāma kills the lady demon Tāṭikā.
29. Daśaratha offers oblation to god Agni (i.e. fire).
30. Daśaratha hands over the sweet liquid (*pāyasa*) to Kausalyā. The liquid was given to him by Agni.
31. Birth of Rāma.
32. This seems to be the scene of Viśvāmitra leading Rāma and Lakshmaṇa to the *svayamivara* of Sītā.
- 33 & 34. Rāma, Sītā and Lakshmaṇa go to the forest to spend 14 years in exile.
35. Śūrpanakhā. Lakshmaṇa cuts off the nose of Śūrpanakhā. This sculpture is prepared by Baladēva.
36. Kharadūshaṇa and other demons fight against Rāma.
37. Rāvaṇa. His sister Śūrpanakhā complains to him against Lakshmaṇa's act of cutting her nose.
38. Ten headed Rāvaṇa confers with his counsellors.
39. Sītā, Rāma and the golden deer Mārīcha.
40. Sītā being abducted by Rāvaṇa.
41. Rāvaṇa with ten heads kills Jatāyu.
42. Rāma and Lakshmaṇa meet the army of Vānaras. Fight between Vāli and Sugrīva is shown in the lower panel. Rāma has turned his face aside, being confused about the identities of Vāli and Sugrīva.

- 43. Agreement between Rāma and Sugrīva. Rāma kills Vāli by hitting an arrow.
- 44. Sētubandhana i.e., bridging the ocean between Laṅkā and the main land. Lakshmaṇa, Rāma, Hanumān, Vibhīṣhaṇa and others are carrying blocks of stone for the construction of the bridge.

### East wall

- 45. The army of the Vānaras (i.e., monkeys). The inscription at the south-east corner refers to Rēvadi Ovajja, a disciple of Sarvasiddhi Āchārya as the builder of the southern side:
- 46. The army of the monkeys is attacking Indrajit (son of Rāvaṇa) and Kuṁbhakarṇa (Rāvaṇa's brother). Please note the six types of implements of war carved in this panel.
- 47. Vibhīṣhaṇa, Lakkhaṇa, Rāma and Hanumān.
- 48. The Vānara army attacks Rāvaṇa. On the right pillar of the eastern porch are the panels depicting the coronation of Rāma in the lower panel and that of Vibhīṣhaṇa in the upper panel.

The temple of Pāpanātha has a North Indian *vimāna*. It has no finial at the top.

### Inscriptions:

There are about seven short inscriptions and a number of label inscriptions in the temple. A reference to some of them is already made.

The inscription beginning with "Bhō bhō purusha sārdulāḥ" etc., incised on the north wall is of particular interest. Here a person by name Gandhamādan poses a question which is as follows:—

"O best among men, why have I the face of a hog even though other limbs of my body are of gold in this mountain called Gandhamāṭala"? Later he himself answers the question by saying: "I have donated many gifts of varigated nature, but none of

the gifts is made by me without a feeling of pain. Perhaps it is due to this that I have got the face of a hog". The letters *Gandhamādan* appear at the end of the inscription.

### OLD JAIN TEMPLE

This old Jain temple (Plate XIII) stands to the west of the village at a distance of two furlongs. It faces east. It consists of the outer hall (20 ft. 3 inches x 19 ft.), the inner hall (13 ft. 4 inches x 13 ft. 4 inches), and the shrine (9 ft. 9 inches x 8 ft. 11 inches). The outer wall of the perambulatory passage round the shrine has gone down. But only the remnants of its roof can be observed at present. A Drāviḍa type of *vimāna* stands over the shrine. The dome of this superstructure is octagonal like the one of the Mālegitti temple at Badāmi. There is no crowning member at the top of the *vimāna*.

The temple has a secondary shrine at the top of the main shrine. The presence of two Jaina sculptures on the north and west outer walls of the temple indicate that it is a Jaina temple. The half elephants in the outer hall are similar to the ones in the Indrasabhā at Ellora (Plate XIV).

There is a marked simplicity in the temple except for the *makaratōraṇa* over the shrine door and a few designs and human sculptures on the outer walls of the outer hall which also served as the porch.

On architectural grounds Henry Cousens has assigned the date of the construction of this temple to the reign of the Rāshtrakūṭa king Amōghavarsha (814-877 A.D.). In the opinion of R. S. Panchamukhi it is built during the reign of Kṛṣṇa I of the same dynasty who excavated the marvellous temple of Kailāsa at Ellora. It appears that the temple was built in about the 9th century A.D.

The half elephants in stone, mounted by persons in the outer hall are superb and life like. A visitor to Pattadakal should have a look at these nice pieces of art. They are natural and exhibit the skill of their sculptors. Each elephant wears a forehead decoration and a garland

of bells at its neck. It holds an uprooted lotus in its trunk.

The door frame of the inner mandapa is decorated with floral designs. Sculptures of Śaṅkhanidhi, Padmanidhi and auspicious jars are carved below its door-jambs.

Four big and rectangular pillars support the roof of the inner mandapa. A stone ladder similar to the ones kept in the Ladkhan temple and the Kontagudi at Aihole is placed in this inner mandapa.

The *makaratōrana* over the shrine door merits our attention.

### Stray Pillar Inscription :

The pillar inscription standing in the house of Shri. M. S. Pujar at Paṭṭadakal states that Jñānaśivāchārya, who had come from the principality of Mṛgathāṇikāhāra on the bank of the Gangā and resided in the Vijayēśvara (modern Saṅgamēśvara) temple set up a *triśūla* stone pillar in the middle of the Vijayēśvara, Lōkēśvara and Trailōkēśvara temples. It was placed to the north of the Lōkēśvara temple erected by Lōkamahādēvi, queen of Vikramāditya who had conquered Kañchi, to the west (?) of the Trailōkēśvara temple constructed by Trailōkamahādēvi, mother of Kīrtivarma II and queen of Vikramāditya II and younger sister of Lōkamahādēvi and to the south of the Vijayēśvara temple built by Vijayāditya. It records a gift of land to the east of the village of Arahuṇase in the Belvola-Vishaya for the worship of god Vijayēśvara during the reign of Kīrtivarma II.

This inscription is incised in both South and North Indian characters of 8th century A. D. so that it would be intelligible to the south as well as north Indian visitors.

The fact that a person from North India came to Paṭṭadakal in the 8th century A. D. and resided there, perhaps as a priest or as a religious teacher, shows the extent of religious ties that had been established between Karnatak and North India in that period.

### III. SOME INSCRIPTIONS

(With Texts and Summaries.)

About 30 inscriptions are engraved on sculptures, pillars, walls and slabs at Pattadakal. They usually record grants to temples. Some of these are interesting as they disclose names of royal builders and mention sculptors and architects who actually shared in glorifying the art and architecture of the Pattadakal temples. The two Hai-haya princesses and co-wives of the Chalukya king Vikramāditya II named Lōkamahādēvi and Trilōkamahādēvi erected the temples of Lōkēśvara (present Virūpāksha) and Trailōkēśvara (present Mallikārjuna) respectively. This fact is revealed by a pilaster inscription in the eastern porch of the Virūpāksha temple at Pattadakal which runs as under.

#### TEXT

1. Svasti Śrī Vikramāditya
2. bhaṭārarmmūme Kamchiyānmūme parā-
3. jisidorā śrī Lōkamahādēviyarā
4. ī Lōkēśvara māqdida sūtradhārige
5. mūme perjjerepu geyda baļikke ī visha-
6. yada vinnānigalā balligavarttiyanuļi-
7. pida āchāriya [kē]sari vanarishi
8. Svasti śrī Sarvasiddhi āchāri sakala gunāśraya
9. anēka rūpu vāstupitāmahan sakala nishkala sū-
10. kshmātibhāshitan vastu prāsāda yōgāsana saya-
11. na maṇimakuta ratna chūḍāmaṇi teṅkaṇa di-
12. śeyā sūtradhāri

#### Summary:

The king honoured the architect (sūtradhāri) of the Lōkēśvara temple by performing to him the *perjjerepu* ceremony. Next the inscription refers to the architect Sarva-siddhi-āchāri who was like Brahma in executing sculptures, and building temples, speaker of correct knowledge and a

a crest-jewel in preparing houses, palaces, *yōgāsana*, and beds etc. This *Sarvasiddhi-āchāri* built the southern part of the (*Lōkēśvara*) temple.

Another pilaster inscription in the same porch discloses the name of *Gunḍa* as the architect of the temple of *Mahādēvi*, (that is, *Lōkamahādēvi*) who was honoured with the *perjjerepu* ceremony and was conferred the title *Tribhuvanāchāri* by king *Vikramāditya II*.

The other inscription which is carved on a pillar in the eastern porch of the *Virūpāksha* temple and couched in two Sanskrit verses praises the famous dancer Achalan who was proficient in the *Bharata* school of dancing. The inscription is as follows:—

#### TEXT

1. \*Bharata nuta vachana rachanā virachita naṭasēvya
2. Simghanādēna paranaṭa madāndhahastī parihīnamadō
3. bhavatyēva \*Naṭasēvya Bharatamata yutapaṭuta-
4. ra vachanāśani prapāṭēna kuṭilōnnata naṭasaila[h] sphaṭitānata mastakarpata[m]ti\* Achalan

#### Translation:

The pride of the rutting elephant in the form of another dancer vanishes by hearing the roaring sound of this dancer (naṭasēvya) who is the follower of the work on dramaturgy composed by Bharata. The mountain of the art of the deceptive dancer is shattered by the falling of the thunderbolt in the form of words of the dancer (naṭasēvya) expert in the art advocated by *Bharata*.

The name of the dancer spoken of in the inscription is Achalan.

Another inscription in the same porch refers to this Achalan as son of Dēvayya.

The undermentioned inscription on the north wall of the *Pāpanātha* temple may be noted. For this inscription please vide page 46.

## TEXT

1. Bhō bhō purusha sārddūlā[h\*] parvvatē gandhamā-
2. ta]am hrianya[ā]....gātrāṇi kēna mē sūkaram  
mu[kharī\*]
3. Mayādattāni dā-
4. nāni bahūni vividhā-
5. ni cha adattamadurantākhy[m]
6. tēna mē sūkaram mukharī [ll\*]
7. **Gandhamādan**

A number of puranic scenes depicted on the pillars of the Virūpāksha and Mallikārjuna temples and on the south outer wall of the Pāpanātha temple bear label inscriptions. This facilitates proper identification of the sculptures.

For other inscriptions at Paṭṭadakal the reader may consult the author's book 'Paṭṭadakalla Gudigalu' in which all the inscriptions of Paṭṭadakal are edited with text and summary in Kannada.

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#### IV. CONCLUSION

The temples of Pattadakal display the same sort of artistic beauty and grandeur as those of other early Chalukya temples at Badami, Aihole and Mahakuta. In the field of sculptural art and architectural technic the antiquities of Pattadakal bear a close resemblance to the sculptures and monuments of the places cited above. The same lively expression is stamped on the Pattadakal sculptures as in the case of the sculptures at Badami and Aihole. One can find here a happy combination of two important faiths viz., Shaivism and Vaishnavism of the Hindu religion. Sculptures of Siva, Vishnu, Surya, Mahishasuramardhini and Ganapati are executed, side by side, in the temples of Pattadakal irrespective of the faith to which the main deity enshrined in the temple belongs. It can be surmised from this that the emphasis laid on the exclusive worship of Siva, Vishnu or Sakti noticeable during the later period was absent during the 8th century A.D.

The sculptures representing two opposite forces in nature namely the divine and the demoniacal are found in the personalities such as Rama and Ravana, Dharmaraja and Duryodhana, Krishna and Kesi etc., while depicting episodes from the Ramayana, Mahabharata, Bhagavata and other puranas. The purpose in carving these sculptures on the pillars and walls of the temples at Pattadakal and other places was perhaps to hold a mirror to the good and evil in life and to guide the people in the path of righteousness leading to spiritual fulfilment.

As the sculptures at Pattadakal reveal to us the comingling of different faiths during the early Chalukya times similarly they throw light on the dress and ornaments, social and religious life of the period to which they belong. The way in which literature depicts the social life of the people through the vehicle of words, the temples at Pattadakal, in the like manner, hold a mirror to contempo-

rary life through their various sculptures of gods and goddesses, demons, Gandharvas and Kinnaras, dwarfs (*gaṇas*), and pairs of lovers etc. A glance at these sculptures will bring home to our mind the several modes of dress and ornaments the contemporary people wore and the religious faiths and social habits they cultivated.

The sculptures at Paṭṭadakal pulsate with life. Sentiments such as ferocity, anger, love, horror, pity etc., are expressed vividly on the faces and in the actions of the persons whom they represent. The special feature of these sculptures is that they are proportionate and gracefully carved. The male sculptures have a broad chest, long and stout hands and legs. Their faces are plumpy and broad. Well cut garments and ornaments decorate their body. One may fail to notice the intricate exuberant artistic skill such as that found in the sculptures in the Hoysala temples at Halēbid and Belūr in the execution of the sculptures at Paṭṭadakal but the images of the latter place have their own grace to exhibit. As already stated they are proportionate, graceful and true to life. There is a sort of restraint in their execution. The abnormal height of the main sculptures in the caves at Badāmi is retained to some extent in the sculptures of the door-keepers at Paṭṭadakal. The icons of men and women and those depicting purāṇic episodes at Paṭṭadakal exhibit a normal height and stout physique. The Chalukya art discernible in the caves and monuments at Badāmi, Mahākūṭa and Aihoḍe has expressed itself with progressive vigour, in various forms, in the sculptures at Paṭṭadakal. Each one of the sculptures at Paṭṭadakal displays the traits of early Chalukyan art.

A comparative study of the sculptural art and architecture of the Paṭṭadakal temples and those of Pallava caves and monuments at Mahābalipuram and Kāñchi reveals that the sculptures at Paṭṭadakal are of a higher order than those of the other two places. Perhaps this might be partly due to the hard granite rocks out of which the sculptures at Mahābalipuram are carved. It is rather difficult to chisel on hard rocks and to arrive at the desired results.

Moreover, the sculptures executed in relief from the granite rocks at Mahābalipuram do not give proper contrast between the background and reliefs as in the case of the sand-stone sculptures at Paṭṭadakal, Badāmi and Aihojē. There is no doubt that the panel depicting Arjuna's penance, the monolithic temples or the so-called Pāñdava *rathas* and the Shore temple at Mahābalipuram are some of the best performances of the Pallava sculptors and architects. The scene of Arjuna's penance is a beautiful composition in stone based on the great poetry (*mahā-kāvya*) of Bhāravi. The famous *rathas* attributed to the Pāñdavas exhibit the architectural attainment of the Pallava architects and the structure and the very conception of erecting it on sea-shore against the endless grandeur and azure background of the sea are marvellous. But the granite rocks out of which the cave temples of Mahābalipuram are excavated, as already expressed, have not admitted due to their hardness, an attractive appearance to the sculptures in them. But in the case of the temples at Paṭṭadakal the material used was different. It was red sand-stone that yielded to the deft handling of the early Chalukyan sculptors and architects. The accomplished sculptors of Paṭṭadakal have enlivened the sculptures by working on a soft stone in a symmetrical and graceful manner. The softness of the material has helped the sculptors to give full scope to their conception of their gods, goddesses, men, women etc., which they wanted to portray. It may not be a tall claim to say that every sculpture at Paṭṭadakal is a lyric full of rhythm and radiating elegance.

We may now examine the art displayed in the Pallava temples of Kailāsanātha, Veṅkaṭaperumāla, etc., and their sculptures at Kañchi, the capital of the Pallavas. The soft sand-stone which forms the building material of these temples are rapidly getting disintegrated due to the action of weather. This sand-stone is softer than the one used in building the temples of Paṭṭadakal. Fully aware of the softness of the rock the builders of the Kāñchi temple have used two bands of granite slabs—

one at the ground level and the other at the top of the *adhisthāna* (base) so that the strength of the walls could be retained for a longer time. It is also due to this reason that the sculptors of the Kāñchi temples have applied plaster to the sculptures prepared by them. But the plaster applied subsequently by the ignorant people has marred the images. Though at places the original sculptures are brought to view due to the loss of plaster and there is similarity between the early Chalukyan sculptural art of Paṭṭadakal and that of similar art of the Pallavas I am constrained to say that the art at Paṭṭadakal is superior to that of Kāñchi. Dr. Herman Goetz, a noted art critic of this day observes about the Kāñchi temples in his book entitled "Art of the World: India" as follows:

"In comparison with these works (of Mahabali-puram) the sculptures of the Kanchi temples mark a visible decline. They are shorter and much more agitated, the composition becomes rather overcrowded and restless, the number of subjects has grown to a comprehensive pantheon as well as historical cycles (Nandivarman's II rise to power and royal career, on the walls of the Vaikunṭhaperumāl temple). But on the other hand the figures often become grotesque, the faces are dull, poses without nerve, the compositions become stereotyped. There is nothing of the charming ingenuity and joy of life, nothing of the originality of the sculptures of the Māmalla period".

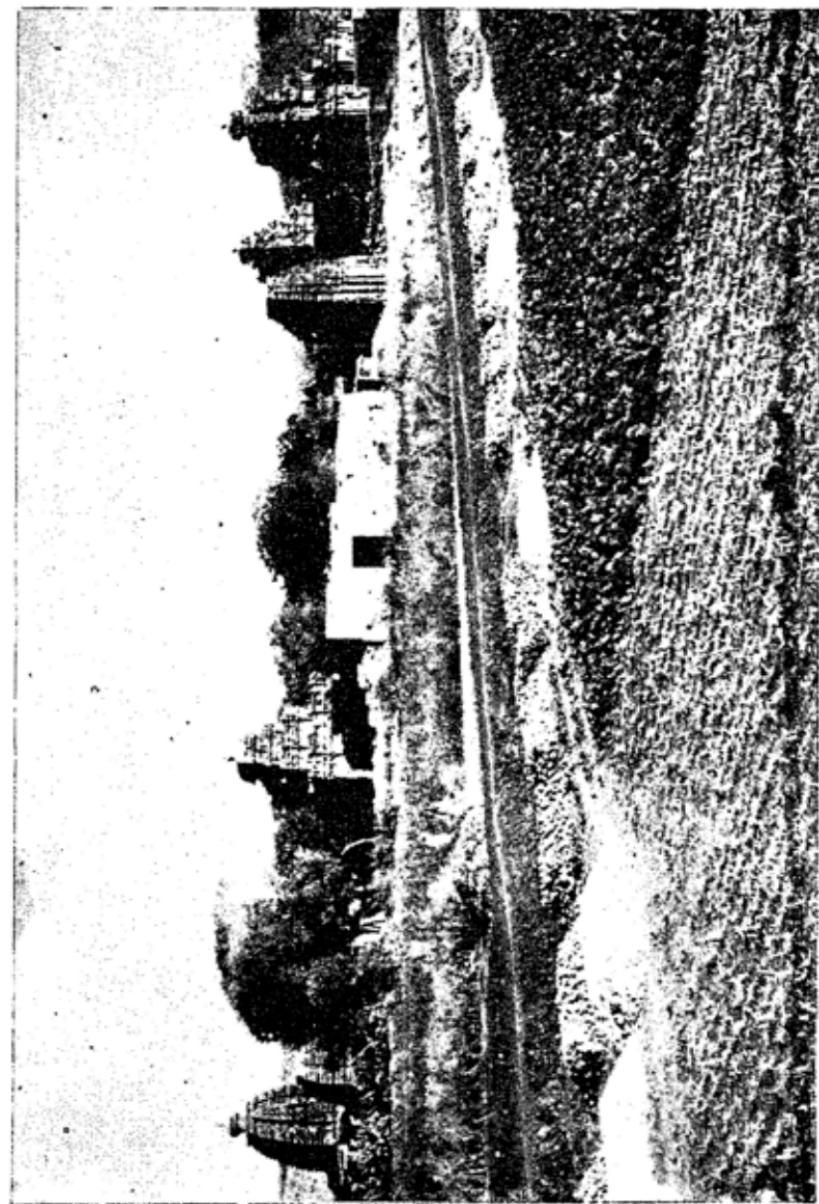
Paṭṭadakal, one of the treasure houses of the early Chalukyan art and architecture, claims a prominent place in the architectural map of India. A well metalled road now connects this forsaken abode of art with the Badami Railway Station. All the interested visitors to Paṭṭadakal who went to the place with a considerable amount of discomfort prior to the construction of this road, as the visit-book reveals, have unanimously expressed the necessity of the road. It is good that we have now realised

the long cherished desire of a good road to Pattadakal. Other amenities of life such as a well-maintained hotel with boarding and lodging arrangements, a Travellers' Bungalow, a good library of travel books and light literature etc., if provided at Pattadakal will certainly attract streams of visitors from every nook and corner of the world. With the growth of tourism in India the important temples of Pattadakal cannot be lost sight of any further. It is believed that the Central and State Governments will take up the question of popularising the monuments of Pattadakal in right earnest by affording all facilities for the stay of the visitors at the place and to make them reach the village in comfort.

It is suggested that the department of the Archaeological Survey of India should appoint guide lecturers at Pattadakal to introduce to the visitors the significance of the sculptures, temples and inscriptions in their true historical perspective. It is further hoped that the same department, under whose care the monuments at Pattadakal are, will take immediate steps to preserve the sculptures from further decay by applying preservatives.

An asphalt road linking up Pattadakal with the Badami Railway Station and Bagalkot will attract a larger number of visitors and bring the historical and cultural relics of Pattadakal into greater lime-light.

Plate I



A Group of Temples (p. 10)

Plate II



Virūpaksha temple, South-west view (p. 11)

Plate III



An elephant attacking a horse, Virūpāksha temple (p. 16)

Plate IV



A Śaiva Dvārapāla, Virūpāksha temple (p. 19)

Plate V



Rāvaṇa lifting up Kailāsa, Virūpāksha temple (p. 19)



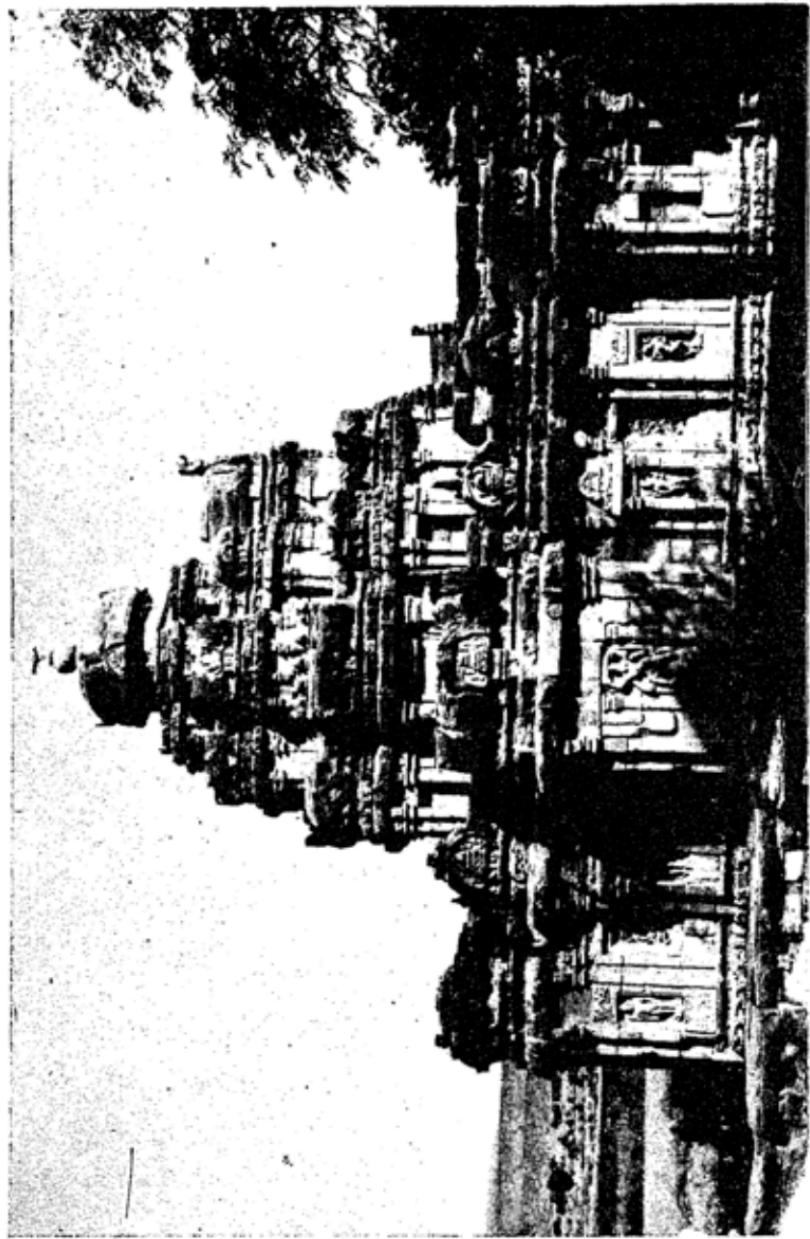
Naṭarāja, Virūpāksha temple (p. 21)

Plate VII



Siva, Virūpāksha temple (p. 22)

Plate VIII



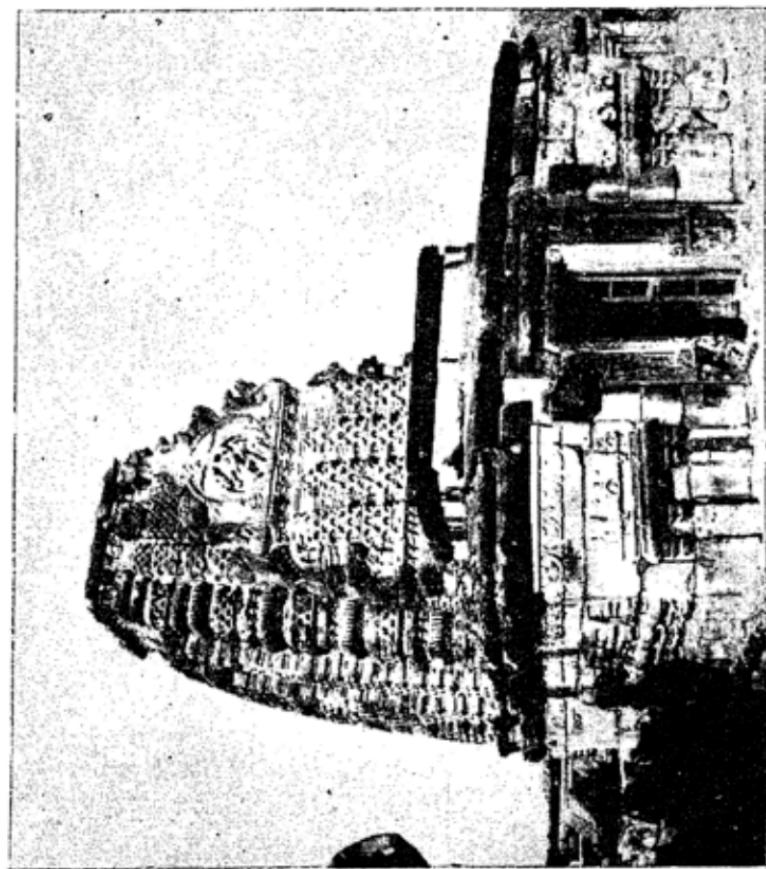
Mallikarjuna temple, South view (p. 25)

Plate IX



A Gandharva couple on a pillar, Mallikārjuna temple (p. 28)

Plate X



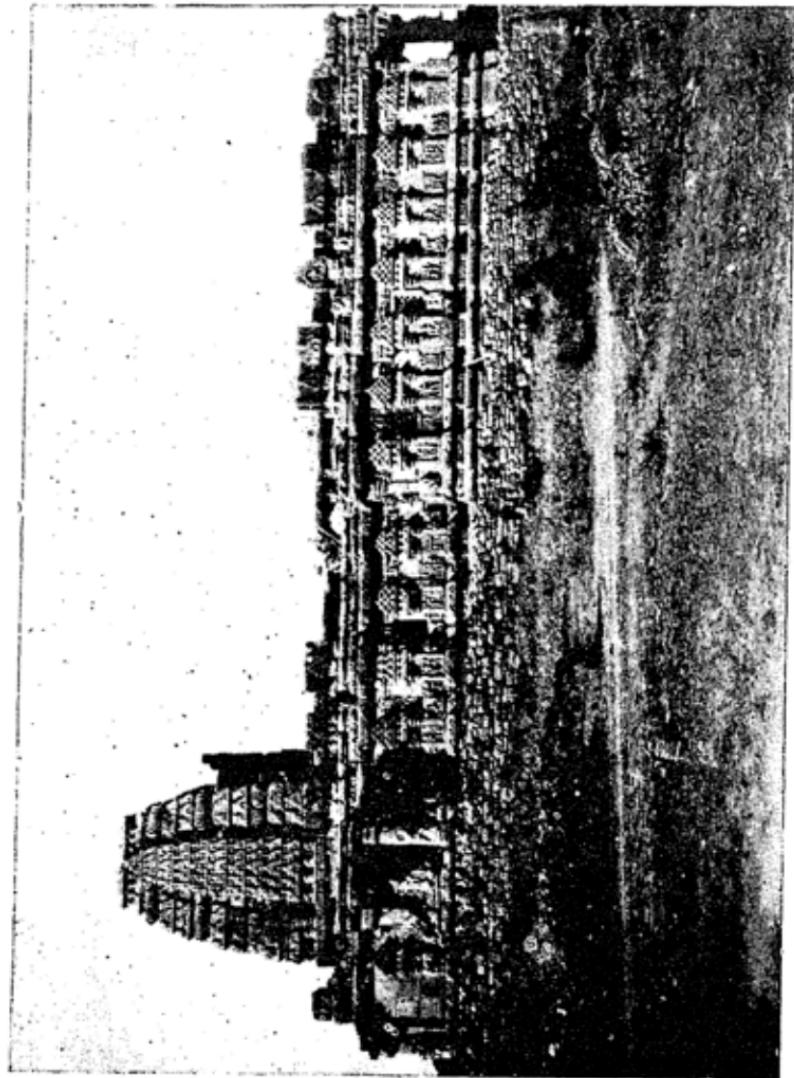
Kāśivisvēṣvara temple, South-east view (p. 31)

Plate XI



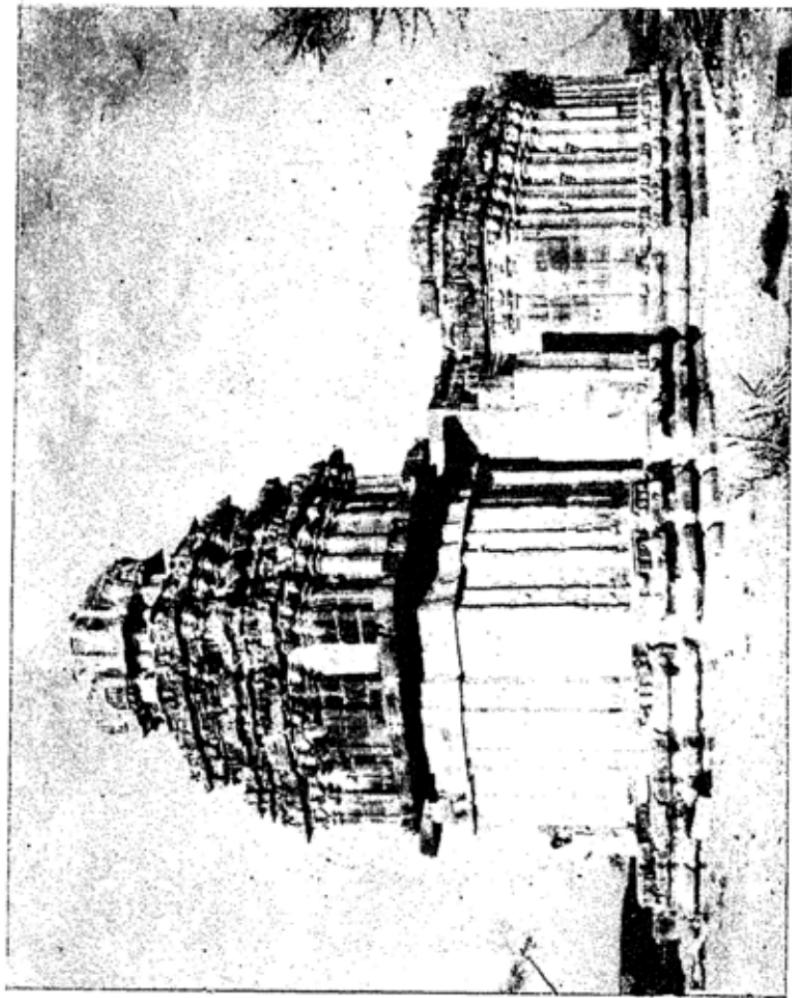
Galaganātha temple, West view (p. 37)

Plate XII

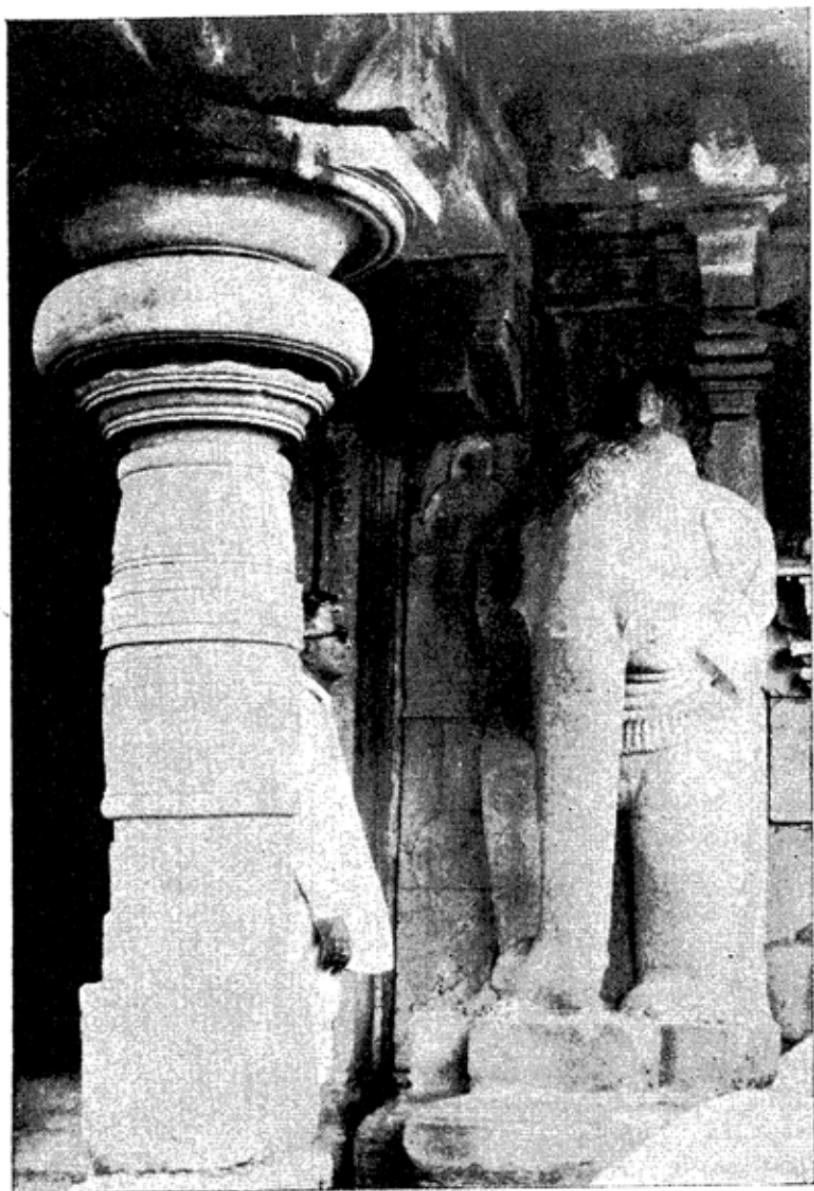


Pāpanātha temple, South view (p. 41)

Plate XIII



Old Jain temple, South view (p. 47)



An elephant, Old Jain temple (p. 47)

## GLOSSARY

**Ahalyā:** Wife of the sage Gautama. She was seduced by god Indra, the king of the gods and as a punishment for her infidelity was turned to stone. Deliverance came to her when Rāma on his way to the forest touched the stone with his feet.

**Amorous couples:** The Indians never considered the pleasures of the body as something to be totally eschewed. Sex is associated with one of the four Āśramas—Gṛhasthāśrama. They thought that it was a part of the divine scheme of things; the Gṛhastha must have at least a son for the sake of his own salvation and the propagation of his family. So sex, in its own place, was of paramount importance for the Indians. But it was only a stage in the process of rising to the heights of Vānaprastha and Saṁnyāsa. Delineation of such figures can be seen at Kārlā etc., and in a greater degree during the Gupta and Chalukyan times.

**Antechamber:** A small structure immediately before the shrine. It is between the shrine and the hall.

**Arddhanārīśvara:** This is a composite structure of Śiva and Pārvati who represent the male and female energies in the world. This is an attempt to describe the origin of creation. This is also an attempt to combine god Śiva and goddess Śakti, respectively, whose followers are many. In order to avoid the difference between the two cults the Arddhanārīśvara image was conceived. Icons of Harihara and Dattātrēya are other attempts in this direction.

**Bhishma:** He was the grand-uncle of the Pāñdavas and the Kauravas. He is known for his oath to remain a bachelor throughout his life. He was a great warrior and led the army of the Kauravas against the Pāñdavas.

**Dvārapālakas:** Door-keepers—Men for gods and women for goddesses are stationed flanking the doors of the

shrine, antechamber and the outer door of the temple. They hold in their hands the instruments of the deity enshrined.

**Gajalakshmi:** Goddess bestowing happiness. She, holding lotuses in her hands is represented at the lintel of the shrine door, sluice of tanks, etc. She is associated with elephants who bathe her with water-pots held in their trunks.

**Gajāsurāntaka:** Śiva clads himself in the hide of the demon in the elephant form (Gajāsura). This feat discloses the might of the deity.

**Gajēndramōksha:** Ajāmilā who was a devotee of Vishṇu was once caught in the jaws of a crocodile. He prayed to god Vishṇu to rescue him from the danger whereupon Vishṇu immediately appeared on the scene mounted on Garuḍa and saved the life of his ardent devotee, Ajāmilā.

**Gandharvas:** Heavenly garland bearers mostly shown in couples. They are represented as descending from heaven to garland the deity on earth.

**Gangā and Yamunā:** The holy rivers Ganges and Jamunā are executed at the entrance of old temples in the Gupta and early Chalukyan temples. Gangā stands on a crocodile while Yamunā stands on a tortoise.

**Hiranyagarbha:** Literally a golden womb—a mould in which the donor used to sit at the time of making the gift. This womb was later on made over to a priest.

**Hiranyakāśipu:** A demon having the bed of gold. The doorkeepers in Vishṇu's abode (Vaikuṇṭha), being cursed, were born as Hiranyakaśipu and Hiranyākṣa. Hiranyakaśipu was killed by god Narasimha on the threshold at sunset.

**Indrāṇi:** Wife of Indra. Here she holds an elephant-staff in her hand. The elephant is her husband's (as well as her) vehicle. Here she is depicted on the south-

ern wall which is strange. Her right place is on the east wall.

**Kāma:** God of love with an enchanting personality. He symbolises youth and the amorous life. Sculptures of Kāma and Rati are represented at the lower part of door-jambs. For example, temples at Bādāmi, Uṇkal and other places.

**Kinnara couple:** Heavenly husband and wife that have eternal youth and beautiful appearance. The female in the couple usually has the horse's face and body of a human being.

**Kirātārjuniya:** This is an epic in Sanskrit composed by Bhāravi. It describes the fight between a hunter (really god Śiva in the garb of a hunter) and Arjuna who was performing penance to win the favour of Śiva who gave Arjuna the Pāśupatāstra, a powerful weapon, being pleased with his devotion.

**Lakuliśa:** This deity is the twenty-eighth incarnation of Śiva. His origin is associated with Karyāvarōhāna (Modern Karvan) in Gujarat. He is naked, holds a stick in his hand and is at times accompanied by serpents.

**Lingōdbhavamīrti:** God Śiva in human form is represented in the body of a linga. There is a puranic legend connected with the greatness of this linga. It states that Brahma and Vishnu failed to find out the top and root, respectively, of this divine Linga.

**Makaratōraṇa:** An ornamental arch over the door or niche formed by strips issuing out from the mouths of two mythical crocodiles.

**Nāga:** An inhabitant of the underworld. He is believed to be handsome. Several stories are woven round the Nāgas and Nāginis in the Purāṇas.

**Narasimha:** An incarnation of Vishnu with the upper body of a lion and the lower part of a man. He kills Hiranya-Kaśipu.

**Natarāja:** It is believed that *nātya* or the art of dancing has its origin in god Śiva. The impassioned and seemingly impetus dance attributed to him at the time of the destruction of the world, with its simplicity and delicate charm has been a favourite theme of sculptors in ancient temples of Karnāṭak.

He is represented as dancing upon (trampling down) Apasmārapurusha who stands for all that is unlovely and odious in creation.

**Pagōtā:** A head-gear formerly common in Mahārāshṭra.

**Padmanidhi:** This is one of the nine *nidhis* who are masters of wealth. He is stationed at the entrance into the temple. He holds a lotus in his hand. The money purse passes over his head.

Padmanidhi who is dwarfish, is a follower of Kubēra, the god of wealth.

**Pañchatantra:** A Sanskrit work composed by Vishṇuśarma. This work imparts moral lessons through stories. It has been translated into several languages. Many of these stories are found in Buddhist Jātakas.

**Perambulatory passage:** A small passage for the devotees to go round the shrine.

**Pinnacle:** The crowning member of the super-structure over the shrine.

**Purānas:** Religious books written sometimes on the basis of historical facts. Literally speaking the word means the history of past events. They helped to popularize the primacy of spiritual values and to impart high moral tone to human actions.

**Rāvaṇa lifting Kailāsa:** Rāvaṇa who was an ardent devotee of god Śiva once desired to remove the Kailāsa mountain to his capital Laṅkā so that he may have the *darśana* of the god whenever he desired. So he tried to lift up the mountain on which Śiva was seated in the company of his consort Pārvati, the

gaṇas and the animal world. Śiva did not like the arrogance of the demon king and brought him to his senses who at last gave up the attempt. This has been a favourite theme of the sculptors.

**Sāṅkhanidhi:** He holds a conch in his hand. In other respects he resembles Padmanidhi.

**Sivagaṇas:** Dwarfs always making merry. They are associated with Śiva. Their jubilant moods and free movements of body have been designed to inspire in the minds of the onlookers to lead a care-free life.

**Sūrya:** Sun-god of the Indians. He rides a chariot moving among the clouds. His chariot is drawn usually by seven horses. Aruṇa is his charioteer. Sūrya is accompanied by two lady archers who are Ushā and Pratyushā.

**Tilōttamā:** A heavenly dancer in the court of Indra.

**Uttarāpatha:** Land north of the Vindhya. This is known as Āryāvarta i.e., the region where the Aryans settled first.

**Vimāna:** Superstructure over the shrine. It is different from the *gopura* which is a structure over the gate of the compound wall. Now-a-days people take the *vimāna* to be *gopura*.

## PATTADAKAL TEMPLES

AS APPRECIATED BY DISTINGUISHED VISITORS.

1. "One of the most important temple groups in India".

—Joseph Campbell,  
*New York City.*

2. "We have found here more beauties than we have expected even in such a beautiful country as India".

11-10-1954. —Mr. & Mrs. Pablo Schlamger,  
*Buenos Aires, Argentine.*

3. "Pattadakal enjoys a wealth of sculpture and temple architecture most unique".

Oct. 5, 1954. —H. Ule Caig,  
*Topera, Kauses, U.S.A.*

4. ".... We were all struck with wonder and awe at the grandeur of the beauty of designs. It is rather difficult to imagine the master hands who have built these temples ...."

25-11-1954. —M. R. Palande,  
*Executive Editor,  
Bombay District Gazetteer,  
Bombay.*

5. ".... The temples of Virupaksha and Sangameshwar are really superb, and the few hours spent here are really inadequate, as one whole day at least is necessary to go around the temples."

—A. P. Venkateshwaran,  
*Indian Foreign Service.*

6. "There is certainly no more interesting place in India than Pattadakal. To visit these ancient shrines with their beautiful sculptures and magnificant conception

is one of the deepest and most rewarding experience which India reserves for the venturesome traveller".

2-12-55.

—Marshall H. Stone,

*University of Chicago, U.S.A.*

7. "These temples of Virupaksha and Papanath are exquisite in conception and execution; and the others also fill one with a deep sense of admiration, almost exaltation".

15-12-55.

—P. R. Nayak,

*Municipal Commissioner,  
Bombay.*

8. "... These temples are among the best one can find anywhere in the world. I wish they would be better known to give pleasure to more people and make Indians proud to have inherited such unique treasures."

—E. Schlesinger,  
*(Vienna), Bombay.*

9. "... We have already seen in the whole of India many old holy and fine places of historical interest. But only here we feel a so intensive love of the Indian art and religion...."

3, November, 1956.

—Boulier F. Stnet,

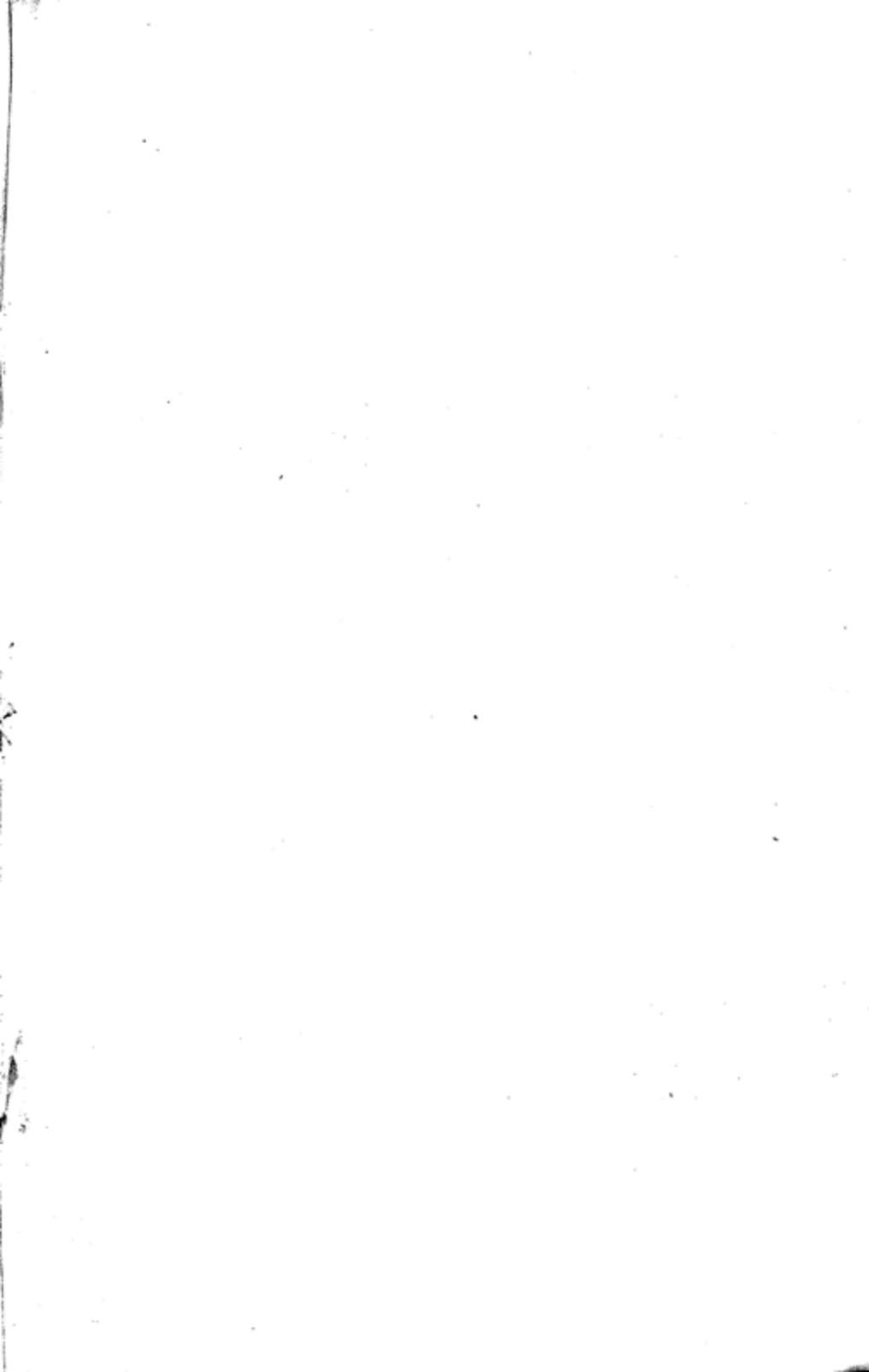
*Professor of Philosophy,  
French College,  
Pondicherry.*

C. M. Anlies,  
*Professor a P Institut Francais,  
Pondicherry.*

(Extracts from Visitors' book.)

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